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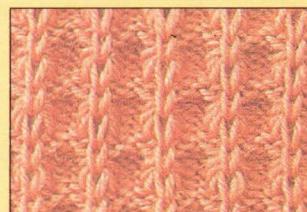
An optional Toyota rib knitter makes it easy to do cuffs and borders, double fisherman's rib, cable knits, and other professional-looking rib stitches you'll want to create. But, in addition to double-bed advantages, this Toyota rib knitter has a built-in feature like no other. It's called *Simulknit* . . .



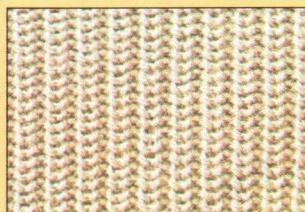
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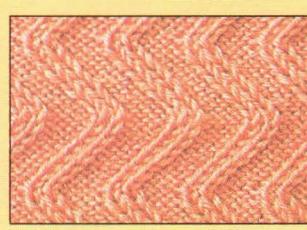
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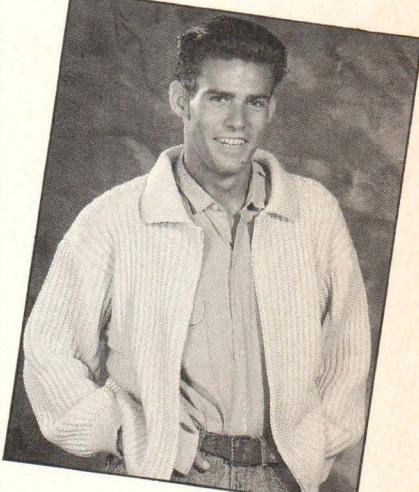
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Editor's Letter



Dear Readers

The other day a whole pile of Christmas goodies landed on my desk, many I felt you would want to know about in time for your shopping list. However, according to our schedule they were too late for inclusion in December MKN; this led me to think what a topsy-turvy situation - that one could be too late for Christmas in September! Needless to say with helpful co-operation from our studio we managed to include the items which I think will offer inspiration, they can be seen on pages 40 and 41.

Christmas is special with the children and there are some terrific little sweaters for them at this time. Designs suitable for parties, present opening and play.

Two suits for ladies are included each with its touch of sparkle, both would look elegant and stylish round the festive season and after. For 'himself' there are two very wearable designs, plus a stylish waistcoat. I always think of Christmas as men's knitwear time, so I don't think he will be disappointed with our selection. For those of you who feel like a 'walk on the wild side' over the holiday you will pounce on the ocelot sweater featured on the front cover and on page 86.

Our toy this month is naturally Father Christmas and a jolly fellow he is too. We also have a special offer of Marion Nelson pattern cards where, if you buy one set you receive one set free, now that is an offer too good to miss.

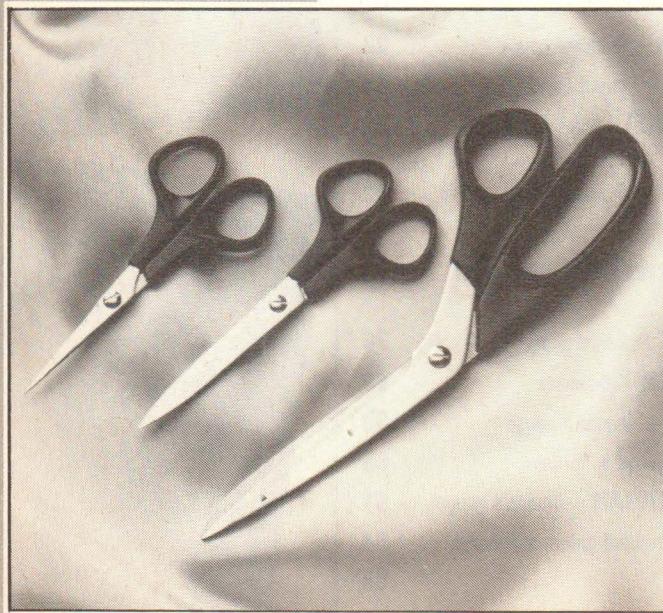
As it's Christmas we decided we would dip into our sack and give away completely free, ten sets of super scissors from Bexfield (the leading scissor specialists). See below. Our thanks are extended to this company for donating the prizes to us.

Both Keni and Carol have got the Christmas spirit this month. Keni's Intarsia is a super range of traditional small designs suitable for numerous uses; while Carol offers ways and means to make your own appliquéd for your garment for this special time.

Without exception all the contributors and staff of MKN wish me to extend their warmest greetings to you. From myself I wish you peace and prosperity at this festive time.



FREE DRAW



A real Christmas treat is in store for ten lucky readers of MKN.

HC Bexfield Ltd, the scissor specialists, have offered ten sets of their Red Satin Scissors to MKN as free gifts.

There are three pairs of scissors in each set, 9½in dressmaking scissors, the 6in general scissors and the 5in suitable for embroidery and other more intricate work. The scissors are precision ground stainless steel with a screw joint to allow for resharpening and re-setting whenever necessary.

The contoured handles are coated in flexible red plastic which has a soft, comfortable feel (hence the name Red Satin) but still gives a positive hold.

All you have to do to win one of these super scissor sets is to send your name and address on a **POSTCARD ONLY** please to MKN's Christmas Dip, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS, the closing date will be Friday, 7th December, 1990. Only one postcard per address will be eligible and no correspondence regarding the Draw will be entered into. Only the **first ten** postcards drawn will win.

So hurry, make sure your postcard is in the sack and give yourself a chance of a super free Christmas gift — Good Luck!





B R I T I S H
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chatline

Just about now you will be bombarded with advertising for the two new electronic machines from Brother. They are the KH270, chunky electronic machine and the KH900 a standard gauge, 24st pattern electronic machine.

Talk about 'new for the nineties' these latest machines from Brother are certain to live up to the slogan.

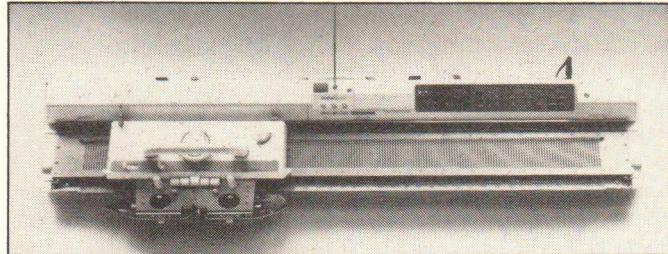
Already launched in West Germany and America (we saw them at Expo) they have been available in UK since early November.

There are 288 pre-programmed patterns in the KH270's memory, yet your own original designs can be fed into the machine merely by using two push button keys in conjunction with a series of ten lights on the machine. As the keys select the pattern so the lights are illuminated to indicate a patterned or plain stitch.

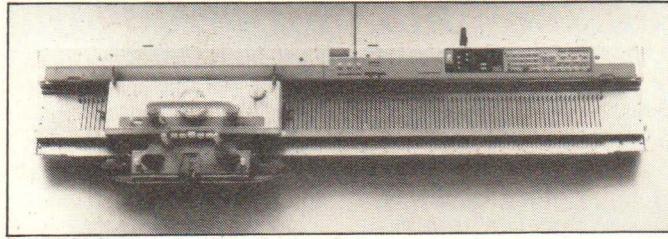
The full pattern is created in consecutive blocks of ten stitches but the pattern can be anything from one to 112 stitches wide. As usual with electronics, variation keys allow for reversing, mirror imaging, doubling length or width and inverting. Also conversion from Fair Isle to Jacquard can be achieved just as easily.

Fair Isle, tuck, skip/slip, weaving, thread lace, plating and single motif designs are all possible using the super range of chunkier, novel yarns now available.

How does the idea of not having to punch a card for a pattern appeal? Well this is exactly what the new KH900 achieves. Again a series of



The KH900 Electronic standard gauge machine from Brother



The KH270 Electronic chunky machine from Brother

lights, 24 this time, each representing a stitch, can be illuminated or not, denoting the pattern sequence. The process is repeated for each row of the pattern until it is complete. The patterns are retained in the machine's memory to be recalled when required. All your punchcards can be transferred ready for use. There are also 50 built-in patterns already in the memory each having a numbered reference. As with other electronics, designs can be doubled, inverted, knitted negative (MC and C reversed) direction reversed, and also Fair Isle to Jacquard conversion. Also new to Brother, the KH900 has its own tuition video which takes you through the basic steps up to programming your machine. All standard gauge accessories are compatible.

Both these new models can work with the added programme facility of the PPD 120 giving an even greater range of patterning potential.

Why not slip along to your dealer and check them out?

September was such a busy month for the MKN Exhibition team. Hot on the heels of Expo in Denver, we attended the first show of the British season at **Picketts Lock, North London**, followed by the **4th Scottish Knitting Fayre** in Edinburgh.

After a quiet summer, it was lovely to see the enthusiasm with which all our faithful knitting friends attended the Picketts Lock Exhibition. This year again we welcomed a large party of knitters and MKN supporters from Holland who were having a weekend break to coincide with the Exhibition. They certainly returned home lighter in guilders but with a danger of an excess baggage charge! We hope to see them again next year.

British visitors this year came from as far afield as Norfolk, Lincolnshire, Kent, Sussex and even South Wales, mainly because Picketts Lock is so well sign-posted and there is ample on-site, free car parking. Our disabled friends are also well catered for as the

two spacious exhibition halls are on ground level.

Hazel Ratcliffe, Carol Chambers and Viv Pain, all gave lectures at the show, and reported large, enthusiastic audiences. The members on the MKN stand reported brisk business and enjoyed meeting so many of our readers, both old and new.

Paul Baccara, once again, achieved his usual high standard with the fashion show, so all in all, as there were so many more visitors attending this year than last, the Picketts Lock venue is certainly here to stay.

Two days later, with just enough time to recharge our batteries and say hello to our families, it was time to load up again and set off for the long journey to Edinburgh.

This year was the first time the Scottish Knitting Fayre was organised by Nationwide Exhibitions and sponsored by **Machine Knitting News and Patterns Galore**, so although our magazine has always been represented at this exhibition, it was the first time we had such a high profile.

Many of our usual exhibitor friends were there, but it was lovely to meet some Scottish exhibitors, who do not usually venture south of the border.

Of major interest to us was how well the local Further Education Colleges were represented, as well as the various Scottish Craft Associations. The colleges that had stands were: Cardonald College, Jewel and Esk Valley College, Motherwell College and Perth College and these were manned by tutors and students who gave the public





information on the courses available — a very valuable addition to the usual retail stands. Also in attendance were the Scottish Women's Rural Institutes, the Scottish Machine Knitters' Association, the Association of Guilds of Weavers, Spinners and Dyers and the Edinburgh Knitting and Crochet Guild, all giving information and assistance to the public. It would be lovely to see other colleges, guilds and associations represented at all the other exhibitions around the country.

The major attendance was on Saturday and Sunday, when all the fashion shows and lectures (given by Irene Krieger, Anna Davenport and again, Hazel and Viv) were filled to capacity.

The Sunday night saw us all wending our weary way home but having thoroughly enjoyed the last two weeks of exhibitions in two of the

nation's capital cities.

A note landed on my desk recently from Bill McKinlay, General Manager of **Nethy Products**. It stated that due to the high cost of stocking regular yarn colours for mail order, they intend to discontinue this service. Bill further went on to explain that there will be three retail outlets that will still stock their yarns BUT, and here's the rub, they are at Coatbridge near Glasgow, Alexandria near Loch Lomond and at Trerule Foot, in Cornwall. A ray of hope though, other outlets are hopefully due to open soon in Yorkshire, Wales, the Midlands and the South East. Nethy will still take a stand at the NEC show and at Esher. So make a point of looking out for them there.

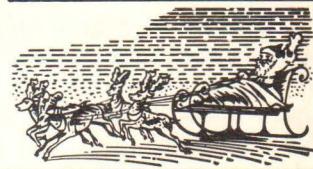
Good news now for Passap/Pfaff knitters. Our

own Irene Krieger will be at **AllSew Knit** in Yardley, Birmingham on Thursday 29th November and at the Rowley Regis Branch at Warley, West Midlands on Friday and Saturday, 30th November and 1st December. She will be demonstrating, advising and generally chatting on all things Duomatic and 6000E. Everyone is welcome so for further information telephone 021-708 2809 or 021-569 3272.

Earlier in the year we mentioned **The Machine Knitting Tutor** by Angela Gordon. This was aimed at students learning the craft from the beginning. Now Angela has produced a support volume of **Lesson Plans** for tutors of these students. Each page is devoted to one lesson. Everything that will be required is listed for the tutors benefit such as student

ability, equipment needed, time-breakdown for each section of the lesson and the resources required. In all a most well thought-out, comprehensive aid for all tutors particularly if used in conjunction with the **Machine Knitting Tutor**. For further details concerning this publication contact Compact Services, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

Unfortunately due to Knitmaster (UK) Ltd going into liquidation, the competition featured in October MKN has had to be cancelled and therefore the draw will not take place.



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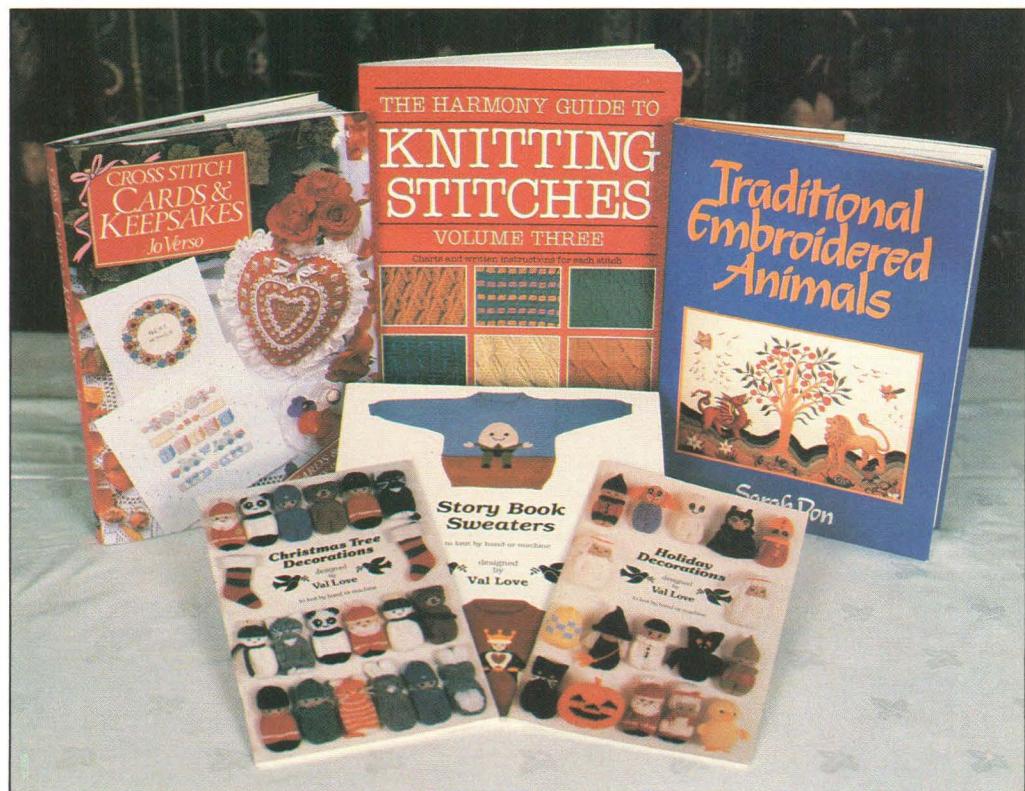
BOOKS

Always a popular gift, books offer a wealth of ideas and hours of pleasure. The ones we feature here have something to offer machine knitters although not strictly written for the craft.

Three are from the publishers David & Charles; each delightful. **Cross Stitch Cards and Keepsakes** by Jo Verso is a charming book with over 100 ideas for cards and gifts worked in cross stitch (surely the easiest of embroidery stitches). Some whimsical, some very clever and some pure nostalgia. The writer is an extremely talented and skilful needleworker. Every design in the book is clearly depicted in full colour and, as I mentioned in my report from America last month, cross stitch decoration on knitwear is going to be one of the 'in' things, so here's your chance to get the ideas bubbling. The hardbacked book costs £11.95 from good bookshops.

Another title which may prove useful to machine knitters because of the graphs is **Traditional Embroidered Animals** by Sarah Don. These are animals found in needlework examples throughout the ages, some mythical, some heraldic. Original designs are photographed with explanations and meanings. Suggestions are also offered on how to recreate the patterns. Many small segments of the designs would be very useful in Fair Isle or Intarsia work. The book costs £14.95 also from good booksellers.

Royal Pleasures and Pastimes, Crafts from the Royal Courts is really an indulgence. It's one of those

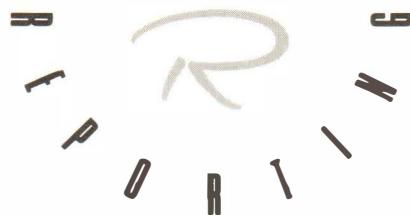


books that charms, fascinates and truly delights the reader. Absolutely nothing whatsoever to do with machine knitting, in fact it is really a collection of historical vignettes depicting the interests and lifestyles of royal ladies from Norman times through to the present day. Craft projects are included as well as interesting recipes from days gone by. As I turned the pages I saw small things which sparked off ideas which I could translate into knitting. A treasure of a book, beautifully illustrated by Barbara Deer and sensitively written by Julia Jones. The hardbacked book costs £16.95 again from good booksellers.

Lyric Books Ltd have published another title in their excellent Harmony Guide

series. This is the **Harmony Guide to Knitting Stitches No 3**. As usual each of the stitches featured is presented clearly with excellent colour photography, but a great plus in my estimation is the addition of working charts with a comprehensive list of symbols





to help decipher them. Although written for hand knitters, many machine knitters will find a wealth of stitch ideas which, with a little patience and ingenuity, can be converted for their use. Terrific value at £5.99, it is available at good bookshops and yarn stores.

Three attractive books from a private source are **Christmas Tree Decorations, Holiday Decorations and Story Book Sweaters**. All are written and designed by Val Love who appears to be a fun personality. Although a Scot by birth the lady now lives in America so the books, particularly the sweater book, are written for American knitters. The yarns referred to are 'sock or baby weight' which translated means a soft 4 ply (although it could also refer to 2 or 3 ply). There are five

designs, each depicting a different nursery rhyme. A basic sweater pattern is given in four sizes 51cm to 61cm. Guidelines for four larger sizes are also given which suggests using 'sports weight' yarn equivalent to our lightweight DK. The pictures given are for a front view and a back view of the nursery rhyme. So should you know a child who loves Baa-Baa Black Sheep, Hey-Diddle, Diddle, Humpty-Dumpty, The Queen of Hearts or The Owl and the Pussycat, the designs in this book will offer a delightful solution to a present.

The other two small handbooks offer instructions and ideas for 3½ inch high figures of seasonal friends which can be inexpensively made to adorn a Christmas tree. There are ten suggested figures, but with a little



ingenuity in changing colours, many more can be created. For the holiday title the idea is the same but the items are geared more for other festivities throughout the year such as Easter and Hallowe'en. All are very clearly presented with good make-up instructions, which are such an essential part of the finished product. The Sweater Book costs £5.75; the Holiday Decorations costs £6.25 and the Christmas Decorations, £4.75 available from Sharon Chambers, 50 St Edmund Road, Weeting, Brandon, Suffolk IP27 0QZ (price includes first class postage).

Our last gift suggestion is not a book but still something which many will find a most acceptable present. Decoration on plain knitwear is very much in vogue and this allows machine knitters to really benefit. Knitting a plain sweater in a quality yarn in a superb colour is, as they say, 'a piece of cake'. By adding decoration the sweater is immediately lifted into the realms of one-off designer work. Now, from Newey, who have worked in conjunction with Christian de Falbe, the international knitwear

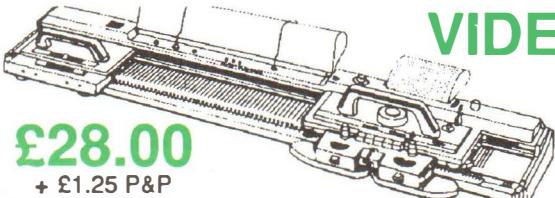
designer, comes the **Topstitcher**. The pack contains the basic tool with two interchangeable 'nibs' for different thicknesses of yarn. These are not for drawing (as with a pen) but rather to select the knitted stitch which is to be decorated. There is an instruction booklet detailing how to use the topstitcher and a variety of ideas for different stitches. Further, there are 12 designs created especially for the tool by Christian de Falbe. Creativity in a blister pack and costing only £6.99 from good yarn shops and haberdashery departments.

I hope our suggestions have given some of you some inspiration for, if like me, you are busy right up to the eleventh hour on Christmas Eve, a little help with constructive suggestions is worth its weight in gold. Happy present picking.



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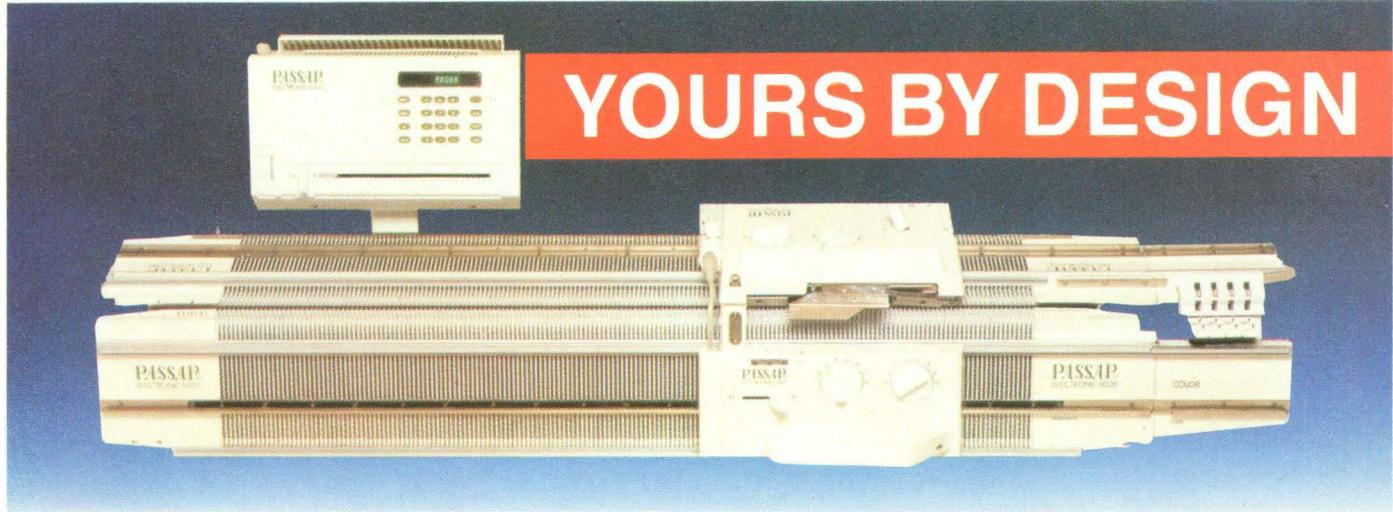
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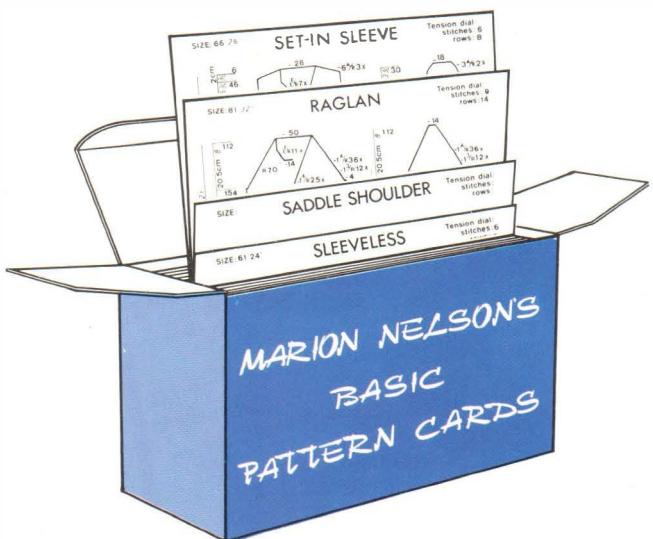
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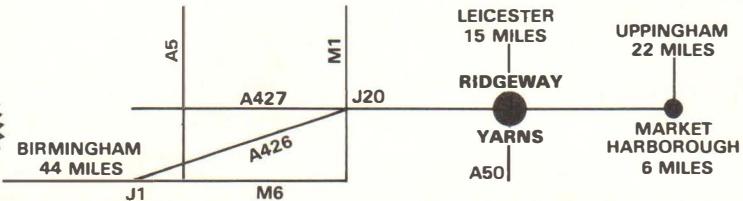
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Irene Krieger

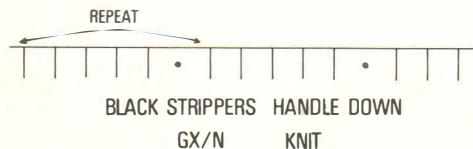
SORRY! SORRY!

We must apologise to our Passap/Pfaff friends about the missing needle settings in Irene Krieger's article in September *MKN*. They usually appear under the picture of the relevant swatch. For some reason in September they were overlooked in the printing process.

We have reproduced them here under each swatch number as they appear on pages 56 and 57 in September's magazine.

Please accept our apologies.

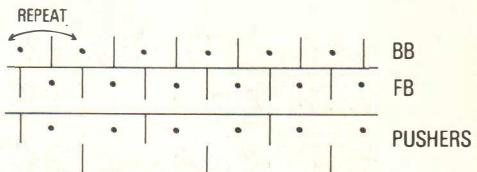
SWATCH A



SWATCH B

BED AND LOCKS SET AS SWATCH A

SWATCH C1 & SWATCH C2



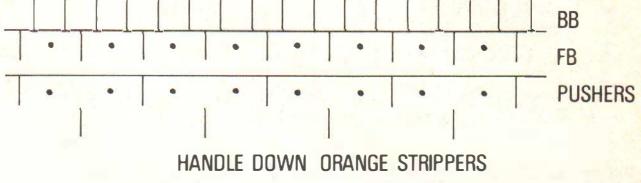
ORANGE STRIPPERS HANDLE UP

N/AX ← . KNIT

SWATCH D1 & SWATCH D2

BEDS AND LOCKS SET AS SWATCH C

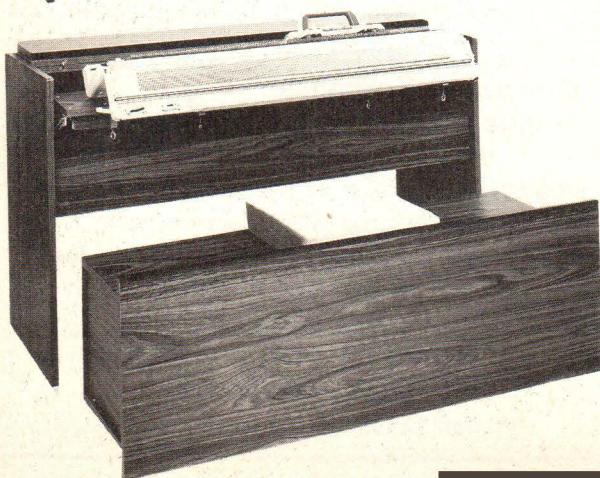
SWATCH E1 & SWATCH E2



HANDLE DOWN ORANGE STRIPPERS

N/AX ← . KNIT

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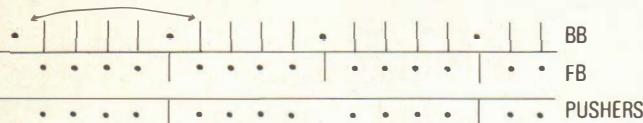
SWATCH F1 & SWATCH F2

SET BEDS AND LOCKS AS SWATCH E

N/AX ← . KNIT 2 ROWS N/AXO . KNIT 2 ROWS

SWATCH G1 & SWATCH G2

REPEAT

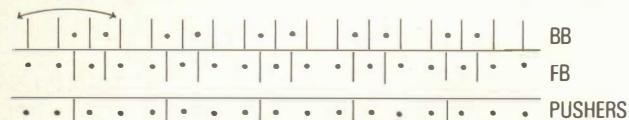


HANDLE UP BLACK STRIPPERS

N/AX ← . KNIT

SWATCH H1 & SWATCH H2

REPEAT

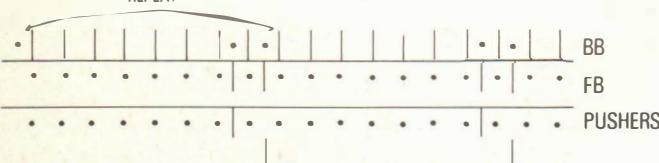


HANDLE UP ORANGE STRIPPERS

N/AX ← . KNIT

SWATCH I1 & SWATCH I2

REPEAT



N/AX ← . KNIT



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Dear Editor,
I realise that the *Baby Collection* No 1 is 'sold out', but I am particularly anxious to obtain a copy. Could anyone please help?

Mrs S Lowde
Malvern Link
Worcester

Dear Editor,
In spring 1987, I went along to the Northern Knitting Exhibition at Leeds University Sports Hall. One of the garments in the fashion show was a man's Fair Isle jumper with the punchcard pattern of an SLR camera. I think it was from a copy of *Machine Knitting World* or *World of Knitting*.

Can any of your readers help me track this down please? I will of course be happy to pay postage etc.

Annette Plummer
Leeds

These publications are now discontinued, but someone may be able to help in this matter. I hope so. Ed

Please can you?

Searching for a particular punchcard, a club in your locality, or operating instructions for an out-of-date machine? Let this page help you track them down.

Dear Editor,
I would just like to say thank you very much for printing my letter for help in the February edition of *MKN*. I was delighted to receive the photocopy of the instructions for the transfer carriage for the Singer 2310 machine. I have now successfully used the carriage following the instructions and it works a treat. My thanks especially go to Mrs Alcock from Cheddleton near Leek, who forwarded me the instructions.

I now have another request, which I hope you can print in your next available magazine in your helpline section, again with regard to the Singer 2310 electronic machine. I wondered if anyone had a video course for this machine which they could loan me, or even the tuition tapes would probably help. I cannot work out from the instruction books the electronic box part. I have fathomed the plain and rib but am stuck on this item. Thank you once again for a

great magazine, and the help I have already received.

Mrs Joyce Mustow
Workington

Dear Editor
I would dearly love a knitradar pattern for a round yoke sweater, can you help please?

Thank you for an excellent magazine.

E Cain
Penzance

Dear Editor,
At a visit to one of the knitting exhibitions, I saw on a stand some sort of clear film or adhesive which could be applied around a cut out piece of material to stop it fraying.

To my regret, I did not buy any, did not note down the name of the company and have been searching since. Can anyone help?

Mrs P Peck
Morpeth

Carol Chambers mentions something similar in her article on page 33. Perhaps this may help. Ed

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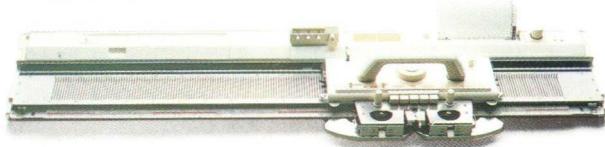
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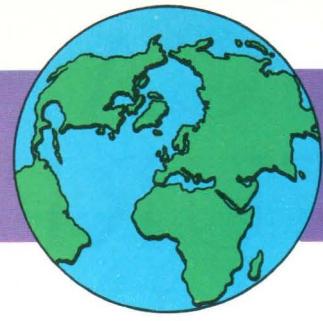
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Link-Up



Something a bit different to open Link-up this time. Our first contact is with a lady in Canada. She sent us a selection of her designs with a view to publication. The outcome is the sweater featured here with the pattern. Anne Derewianko lives in Vancouver, British Columbia and she loves 'clowns'. This punchcard design is one of her own original stitch patterns. She added more interest by alternating the colours.

MACHINES: Brother 881
punchcard machine with RB

YARN: Any 4 ply Acrylic

COLOUR: Turquoise MC and
White C

SIZE

To fit up to 107cm.
Finished measurement 112cm.
Length 72cm.
Sleeve seam 46cm.

MATERIALS

100% Acrylic.
1 cone each in MC and C.

GARMENT WEIGHS
363g.

MAIN TENSION

34 sts and 36 rows = 10cm over Fair
Isle patt (tension dial approx 6·).

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the
machine.

PUNCHCARD PATTERN

Punch cards before starting to knit.
The cards can either be joined
together or one long card punched
and colours reversed every 60 rows.

COLOUR SEQUENCE

MC+C, K60 rows.
C+MC, K60 rows.

These 120 rows form colour
sequence and are repeated
throughout.

BACK

Using MC, cast on 189 sts. Using
T5/5, work 20 rows 1x1 rib. Transfer
sts to MB, inc 1 st. 190 sts. Set RC at
000. Insert punchcard and knit in Fair
Isle patt and colour sequence given.
K until RC shows 228. Make a note of
patt row and colour sequence.

SHAPE NECK AND SHOULDER

Push 131Ns at left to HP. Keeping
Fair Isle patt correct, * push 1N at
left edge into HP, K1 row. Push 10Ns
to HP at right edge, K1 row *. Rep



from * to *, three more times. Push 1 N at left edge to HP, K1 row. Push rem 14Ns to HP.

Counting from right edge, bring 54Ns (shoulder sts) back to WP. Using MC only, K1 row over these sts. Using WY, K a few rows and release from machine.

Leave 77Ns from right edge in HP. Bring rem 59Ns back into WP. Reset RC at 228. Reset punchcard on patt row noted. Using colour sequence noted, work second side to correspond with first.

Bring 82 centre sts back to WP. Using MC, K1 row over these sts. Using WY, K a few rows and release from machine.

FRONT

Work as given for back until RC shows 200. Make a note of patt row and colour sequence.

SHAPE NECK AND SHOULDER

Push 116Ns at left to HP. Keeping Fair Isle patt correct, push 1N at left edge into HP, K2 rows. Rep these last 2 rows, 19 more times. At the same time when RC shows 231, push 10Ns at right edge to HP, K1 row. Now rep from * to * as given for back, three more times. Push 1N at left edge to HP, K1 row. Push rem 14Ns to HP.

Counting from right edge, bring 54Ns (shoulder sts) back to WP. Using MC only, K1 row over these sts. Using WY, K a few rows and release from machine.

Leave 62Ns from right edge in HP.

Bring rem 74Ns back into WP. Reset RC at 200. Reset punchcard on patt row noted. Using colour sequence noted, work second side to correspond with first.

Bring 82 centre sts back to WP. Using MC, K1 row over these sts. Using WY, K a few rows and release from machine.

SLEEVES

Using MC, cast on 97sts and work 20 rows 1x1 rib. Transfer sts to MB, inc 1 st. 98sts. Set RC at 000. Insert punchcard and knit in Fair Isle patt and colour sequence given. Shape sides by inc 1 st each side of 4th and every foll 4th row, 15 times in all. RC shows 62. 128sts. Inc 1 st on next and every foll 3rd row until there are 172sts. K until RC shows 130. Insert punchcard 3 and work 20 rows with MC/C. Using WY, K a few rows and release from machine.

COLLAR

Using C, cast on 190sts. Working in 1x1 rib throughout and using T3/T3, and dec tension by one dot every 5 rows until T1/T1. K35 rows. Using T8/8, K1 row. Using T1/T1, K4 rows then inc tension by one dot to T3/T3 every 4 rows. When RC shows 60, cast off.

TO MAKE UP

Place one set of shoulder sts on to Ns, unravel WY. Place corresponding shoulder sts on to same Ns, unravel WY. Pull one st through the other. Cast off. Complete second shoulder to match.

Pin cast-off edge of collar around neck opening and stitch in place.

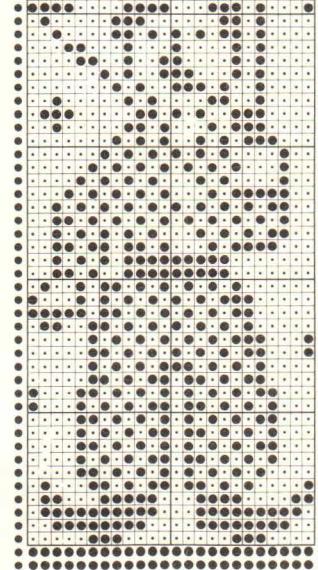
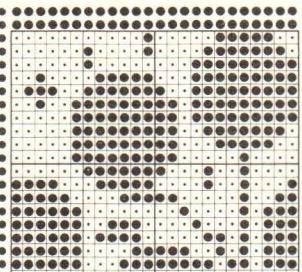
With right side of garment facing and shoulder seam matching centre 'O', pick up 86sts each side of centre 'O' along side edge of back and front.

With wrong side of sleeve facing,

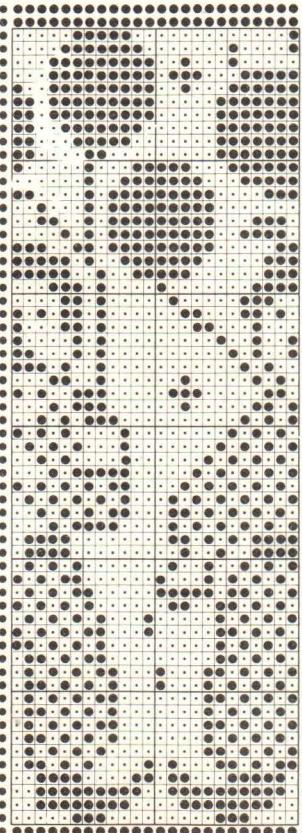
replace sts from WY. Using MC, K1 row. Cast off. Attach second sleeve to correspond. Join side and sleeve seams.

Join collar seam and allow to fall to right side.

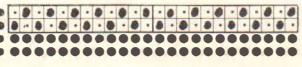
PUNCHCARD 1



PUNCHCARD 2



PUNCHCARD 3



Thank you for sending the sweater to us Anne. I met Anne recently in Denver at Expo and we had a long chat about knitting and designing. I enjoyed meeting her.

Do you remember Mary Simpson's letter in Link-up in March MKN? She wrote to us from Saskatchewan mentioning she was to pay a visit to UK and wished to make contact with machine knitters etc while she was over here. The following letter says it all.

Dear Editor

At last I am getting down to writing to Link-up to express my sincere thanks to all the knitters who wrote to me after my letter was published early in the year. I received over a dozen letters from ladies in the Yorkshire area as well as two letters from companies - Brockwell Wools and the Viking Loom.

I had only six days to spend in the area of the City of York and was very pleased that this coincided with the Leeds Exhibition. My son drove me to the Exhibition on Sunday and I met two ladies from Tadcaster who showed me around. We took in the fashion show, had lunch and worked our way around the large crowd to see the many interesting stalls and found some bargains. I was also able to meet another group of ladies, Rose and friends from a club in Chesterfield and we had a nice chat during the afternoon. On the following Tuesday, Laura and Doreen from Tadcaster took me to their knitting class. It was registration day and a group of 12 or 15 ladies turned out. I enjoyed every minute of the class, learned quite a few good tips and had a nice time talking to the ladies.

On Monday evening, Maureen of the York-Haxby area took me to a gathering of knitters and we had a great time visiting, had some 'show and tell' of lovely jumpers that Mary made and ended up out in the garage at almost midnight 'steaming' a sideways knitted skirt.

All this wonderful hospitality made my trip a very memorable one and I certainly would have liked to have stayed longer. I regretted not being able to make a little tour of some of the woollen mills in West Yorkshire and to visit with Lily's knitting

club at Pudsey but time did not permit.

My thanks to everyone who wrote to me and special thanks to the ladies that I met who were so friendly and hospitable.

If any knitters are visiting in my part of Canada - middle of the Prairies, Saskatchewan, I would be happy to have you get in touch with me. We don't have any woollen mills, but we have spring and fall seminars, and some knitting clubs, and I could always arrange a friendly get-together.

I received a letter from a knitter in the USA, she was interested in my trip to England, as she and a friend are planning a trip next year and they also would love to get in touch with other knitters in England and go to a club meeting or class etc. I had promised her I would leave her name with some of the ladies I met and I overlooked this during my trip. She is going to the seminar, sponsored by Bramwell Yarns, in Denver, Colorado in September. So here is her name and address, if anyone would like to write to her: Mrs Frances Sikora, 10211 S Charles Ave, Palos Hills, IL USA 60465

My thanks to everyone.

Mary J Simpson
Box 223

Nokomis, Sask, Canada
SOG 3R0

Thank you for taking the time to send us such an interesting letter Mary. I'm sure everyone concerned had a super time but this also illustrates the validity of Link-up.

Now still on the North American Continent but to Nevada in USA. Two ladies have requests which they hope someone can help with.

Hello,

My friend and I are in a bit of a stew. I hope that you can provide some answers for us... we simply don't know where else to turn.

I have a Simet motor (junior) and in need for the adaptor to operate the Brother 930 carriage.

My friend is in DESPERATE need for the Ericka linking machine NEEDLES.

We have tried everyone we could think of across the United States to no avail.



If you can give us a helping hand it would be greatly appreciated. I enjoy your magazine and have completed several garments for my family out of the patterns supplied.

It is the one magazine I look forward to receiving. Your articles have inspired me more than once.

Thank you for any assistance you can render.

Sincerely,

Sharon Stettner
1241 D Street
Sparks, Nevada
USA 89431

Trust someone can help Sharon and her friend. New Zealand is our next stop and we have a useful tip from a gentleman who refers to himself as a 'mere male'. Heedless of this, his tip is very sound and I'm sure many lady knitters will be grateful he shared it with us.

Dear Editor

I have just received the August issue of MKN and thoroughly enjoyed the article by Angela Wright on 'finishing'. This is a subject dear to my heart because as we all know, an otherwise splendid garment using expensive yarns and taken from the machine without flaws can be completely spoiled by poor finishing.

Being a 'mere male', hand sewing of any sort was never part of my training, so I have devised methods for joining up the pieces of garments ON THE KNITTING MACHINE thus leaving an absolute minimum of hand finishing work to be done afterwards. Garments thus assembled ALWAYS end up with the two edges of each seam matched for pattern and with the seam itself the correct length. This philosophy naturally extended to the fitting of neck bands to garments. Referring to Sample 3 on page 54 of Angela's article, the text on the next page describes a method which I, personally, would find very difficult and time consuming to use.

The knitting of the band and use of circular rows to form a pocket is fine, but I cannot see why the band needs to be taken off the machine at all. Surely it must be quicker and easier once the pocket is formed to just feed the garment edge into it, pull the

Link-Up



main bed needles through the garment edge and totally finish the job while it is on the machine. I always calculate which needles should match up with the centre back and the made shoulder seam to ensure that the garment is correctly and evenly fitted to the neck band.

Enclosed are more detailed instructions which I prepared last year when I was asked to demonstrate the technique at one of our local clubs. The transfer of stitches from ribber to main bed needles can require a bit of practice. Recently I tried dropping the ribber bed the very small amount that some ribbers provide for heavy yarn or pile knitting and found transferring from ribber to main bed needles much easier.

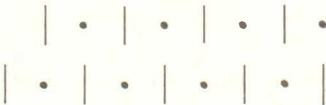
Keep up the high standard of your most enjoyable and informative magazine.

Maurice Reynolds
(65 years young)
Remuera, Auckland
New Zealand.

Thank you for sending us the instructions Maurice, I'll include it in Link-up in March MKN. Please keep in touch. Still in North Island but a bit further south, Gwen Neilson offers another tip which is worth trying.

Dear Editor

Enclosed is my cast on rib on Brother 910 Mark II, never flutes and is always flat and straight, can be used on all machines.



Carriage on left Tension 0/0

Row 1: Left-Right use ravel cord for zig-zag.

MB - normal

RB - normal

Row 2: Insert wool, zig-zag Right-Left.

MB - normal

RB - all switches up

Row 3: Left-Right

MB - Both part buttons in

RB - all switches down (ribber only knits).

Row 4 & 5: Right-Left then Left-Right

MB - normal

RB - Outer button up. Middle button down. (MB only knits). Then change to normal and change to main tension.

When taken off machine take both ends of ravel cord and pull down before you pull it from the knitting.

For other machines set to achieve the same result.

Gwen Neilson

Levin
New Zealand

Thank you for linking up Gwen.

Finally from our old friend, Lenny in Gymea. Another lovely, newsy letter which she regularly sends to continue to link up.

Dear Editor

Just a short note before we go on a holiday. I wrote to Joanne Gwynne (Link-up June) as we will be in Hong Kong for a couple of days. I am just reading the July number, Kathleen Kinder should read John Allen's articles more carefully, then she would find that in 'Bits and Pieces' (he can't say and explain everything in one article, can he?) he is making the point that she is commenting on! (feel sorry that I missed his lecture!) By the way could you ask John if he ever tried 'Colour Remover' (I think from Dylon) instead of bleach (I am just too lazy to write to him direct).

Some people seem to have trouble with bands/collars with sewing them on. I mostly knit them on, on the main garment. I make new stitches with the help of a crochet hook (the old knitting method) and a knitting needle about the size of the rib stitch, then I put them on the thread and get them back on the machine in the rib setting I want to use. Afterwards I take them off on a thread with the double eyed bodkin and sew them stitch by stitch to the inside. Stays pretty stretchy.

When I am back you will get the Rosella, have to knit a second 'sample' specially for you, as I don't want to lose the original. Have now also done a Tasmanian Devil. To the gentleman in Tasmania why not photocopy the larger patterns and have them made smaller (they can do that as well as enlarging) then trace the pattern onto a photocopy of your punchcard, from there on to your original punchcard. By the way do not use photocopied punchcards on the machine as there is a difference in size, however small, you could damage the machine. I often use 16 or 24 stitch patterns and change them for my 40 stitch card, it is partly a bit mathematical and partly imagination. I find it easy to draw them in colour first then you often can see where you can make a change.

Well till after our holidays (Phillipines, Hong Kong, Singapore).

Love

Lenny Westerhof
Gymea
Australia

And finally back home to Middlesex and a piece of useful information. Mary has had many queries from overseas regarding Carmen's notes so these addresses should help.

Dear Editor,

Carmen Reuter's notes on 'Understanding and Enjoying your 6000E' may be obtained from Carmen, RSD 540, Devonport, 7310 TAS. Australia. Tel: 6104-921368. Readers in the British Isles can continue to receive them from Mary Kendall, Tel: 081-204 7953.

Mrs Mary Kendall
Harrow
Middlesex

That's it for this time.

It only remains for me to wish everyone, wherever they may be, a happy festive season, peace and prosperity in the coming year and good health and happiness always.

As ever



Montse Stanley

Montse Stanley concludes the section using eyelet grids as a base for chain stitch embroidery

As the year draws to a close, our look at the embroidery of eyelet grids comes to an end. Not that the possibilities have been exhausted. Far from it. But it is time to move on and see how other knitted backgrounds respond to the embroidery treatment.

As a farewell to eyelets, I have chosen a stitch that we have not used before — chain stitch. This is a nice stitch to finish with, because it can be made fun and festive, setting the right mood for the coming celebrations.

For a start, Sketch 1 shows how to obtain a lattice with straight lines of chain stitch. The main difference between this lattice and those seen last month, is that the embroidery gives a rounded double line between eyelets, instead of a

single straight line. As a result, much more yarn is required (about three times, because there is a third line on the wrong side). At the same time, the impact made by any particular yarn is much greater. Threads that would be too fine to consider for running stitch or backstitch, can be used very successfully with chain stitch.

The top of the lattice in Sketch 2 could be achieved in a similar way, by alternating the colours. But this has not been the case. At the foot of the sketch you can see that the lattice is made up of zig-zagging lines. This change in construction would show in the embroidery, if not on the sketch, especially if done in fine yarn over large eyelets.

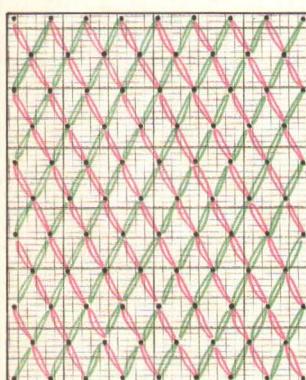
The main difference between the lattices in Sketches 1 and 2 is the way in which they are affected by colour. To see what I mean, try charting the first lattice in a number of ways, following the guidelines that I suggested last month for diamonds. Then

vary the colours in the second lattice. Sketch 2 gives some idea of what might happen. At the top you see diamonds, below you see zig-zags. Reversing the order of the terra cotta and the sage green would give diamonds once again, but these would not be as clear, because the sage green is deeper than the yellow, and the terra cotta is lighter than the bottle green.

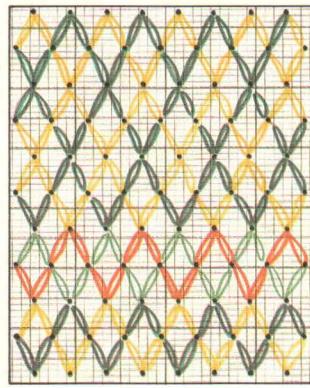
In Sketch 3, a straightforward arrangement of parallel, mink-coloured zig-zags takes on a rather interesting appearance by the simple introduction of lime green lines, travelling at cross-purposes. The spacing of these is twice that of the first lines. If the spacing was equal, we would once again get a lattice. However, because the sides of the zig-zags have three stitches (instead of two, as in the previous sketch), adding one, two or more colours to either one, or to both sets of zig-zags, results in a wide range of lattice effects. This is another exercise that I would strongly recommend.

Sketch 4 and the three knitted samples show the use of less obvious zig-zag lines, and so does Sketch 5. A close look will show you that the red lines are exactly the same on both sketches, all that varies is the direction of the green lines.

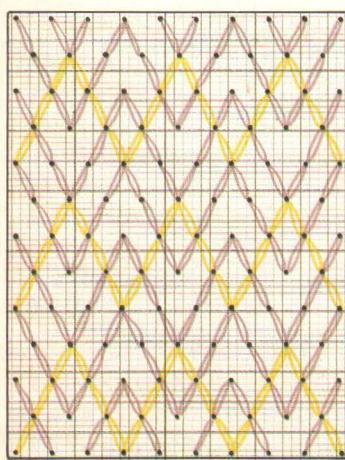
Sketch 6 shows a very simple but effective ribbon arrangement. In Sketch 7, a different ribbon idea divides



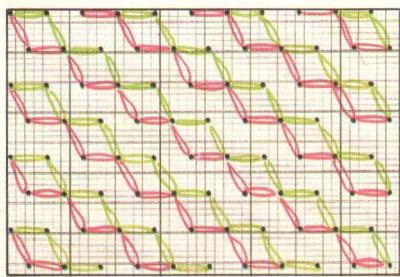
SKETCH 1



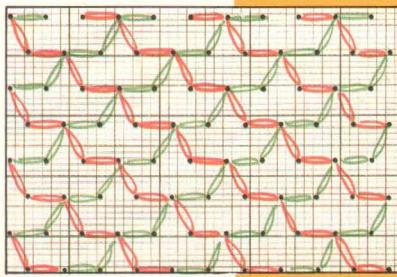
SKETCH 2



SKETCH 3



SKETCH 4



SKETCH 5





Montse Stanley

the surface into blocks, which are filled with a contrast colour.

Finally, in Sketch 8, a formal centre gradually dissolves into free-flowing ribbon streamers, to be embroidered as the fancy takes you.

A very happy Christmas to everyone.

Montse

YARNS

The holes in a grid of eyelets require embroidery yarns of comparative thickness. Too fine a yarn through too big a hole can create problems, so get ready to use all those thick and highly-textured yarns that look so wonderful before they are knitted. Don't restrict yourself to knitting yarns — embroidery silks, ribbons, braids, cords and crochet chains can all be used.

Points to watch out for:

Weight: The embroidery yarn must not be so heavy that it drags down the fabric.

Cleaning: Make sure that there is a way of cleaning both the knitting and the embroidery. Tapestry wool, for example, should be dry cleaned.

Snagging: The danger of catching the embroidery increases with the distance between eyelets, and diminishes if the yarn is rough rather than slippery. The stitch used also has an effect. Chain stitch is far less prone to snagging than running stitch. If a particular combination of yarns and stitches worries you, use it only in areas or projects presenting little risk — a wall

hanging, for example, would be much safer than a skirt.

STARTING AND FINISHING

Some yarns can be anchored by darning on to the wrong side. If that is not possible, minimise joins by using long lengths of yarn which you can perhaps start at mid-point, working first in one direction, then in the other. However, when moving from one group of stitches to the next, avoid long floats on the wrong side. See, for example, whether it is possible to catch the knitting with the float, without it showing on the right side.

If the yarn ends can be hidden into a seam or trim, consider changing yarns only at these points.

If a yarn is too thick to be pushed through the knitting to anchor it, secure it with finer yarn or a sewing cotton.

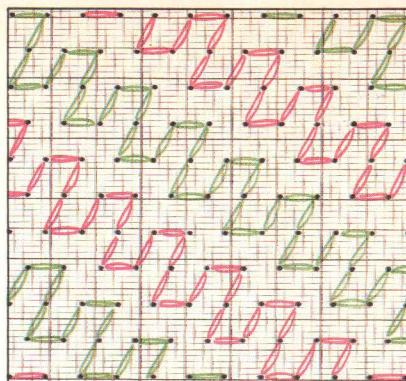
If none of these work, tie the yarn ends into reef knots, then apply Newey's *Fray Check* to both the knots and the yarn ends.

TENSION

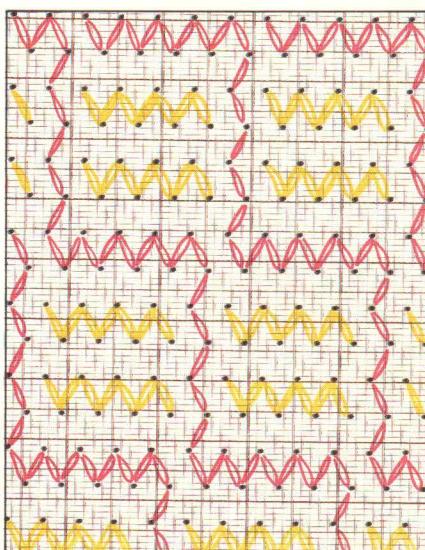
After embroidering, the knitting will have less elasticity and more body. It is essential, therefore, to embroider all swatches before deciding the knitting tension.

Block the knitting before embroidering, and again afterwards if necessary.

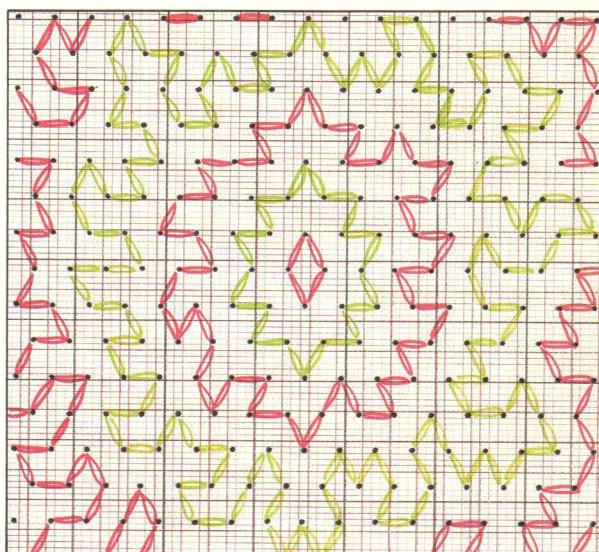
While embroidering, keep the fabric on a flat surface and make sure that the embroidery stitches don't pull it out of shape.



SKETCH 6

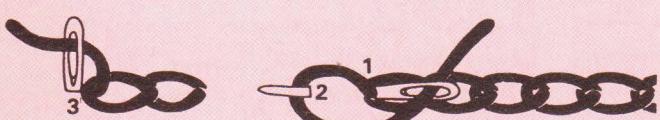


SKETCH 7



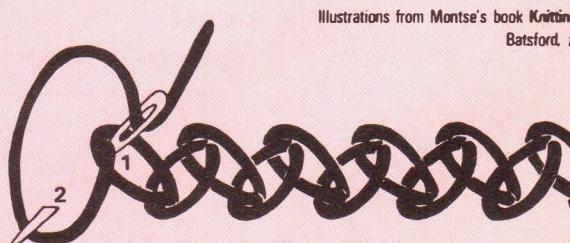
SKETCH 8

EMBROIDERY STITCHES



CHAIN STITCH

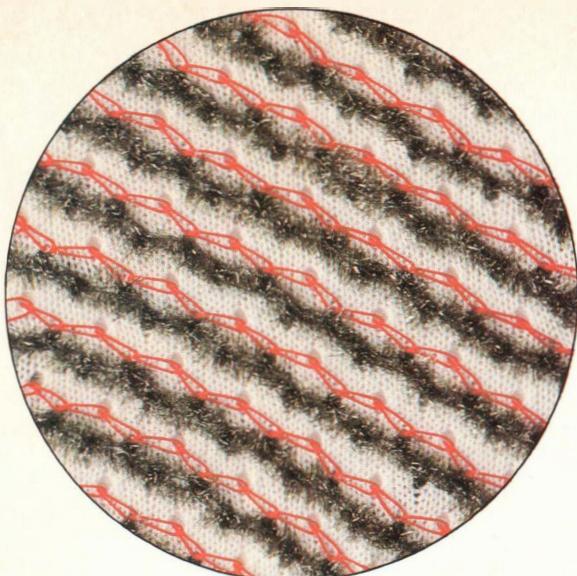
Start the chain by bringing the needle up at 1. Insert it in the same place and bring it up again at 2. Carry the embroidery yarn under the needle before pulling the needle through. Point 2 becomes point 1 of next stitch. To end the chain, take the needle down at 3 to secure the last loop of yarn.



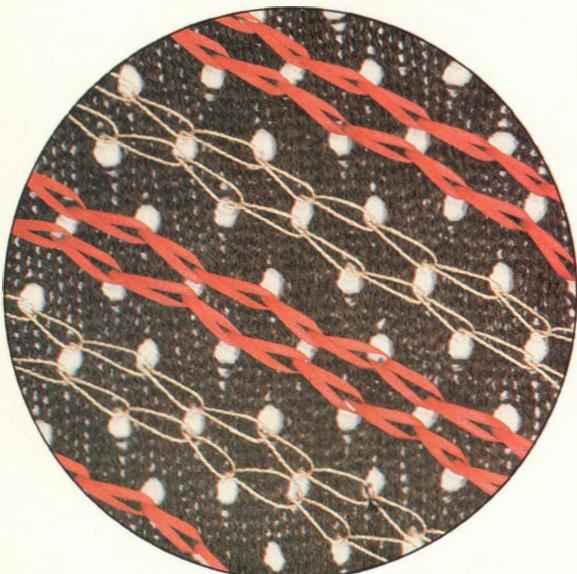
ZIG-ZAG CHAIN STITCH

This is just like chain stitch, except that points 1 and 2 move from side to side. In embroidered knitting, you simply place them on different rows or stitch lines.

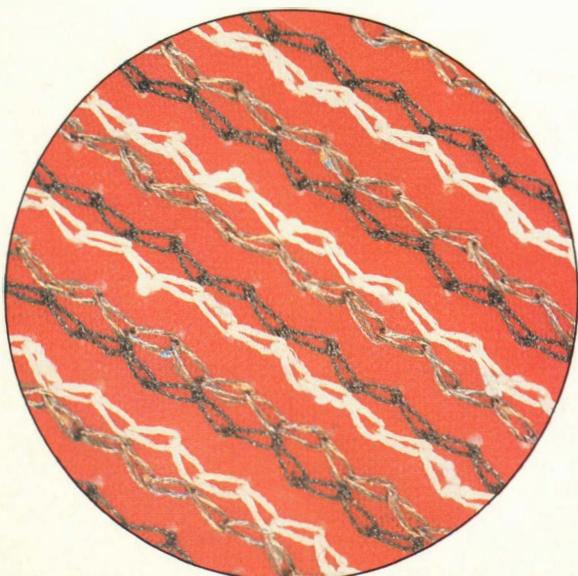
Illustrations from Montse's book *Knitting Plus*, Batsford, £14.95



This version of Sketch 4 clearly shows how much a yarn can affect the appearance of a stitch. The chains are perfectly clear in the thin, high-twist red cotton, but it is very difficult to distinguish them in the green, tinsel-like yarn — even knowing that they are there!



Both chains are quite obvious in the sample, but their character is rather different. The ribbon is crisp and very three-dimensional, almost sculptural. The metallic yarn is a perfect example of a fine thread's capability of giving bold effects when chain stitch is used.



This sample shows the sharpest zig-zag angles, because the yarns used (all viscose blends) were quite substantial when compared with the size of the eyelets. Notice the results of using three colours on a two-line pattern.

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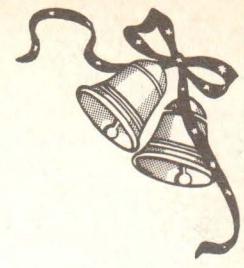
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Nice



'n' easy



MACHINES: These instructions are written for standard gauge punchcard machines with single motif facility and rubber
YARN: Any 4 ply Wool which will knit to the tension given
FIBRE CONTENT: 100% Wool

COLOUR: We used Bright Pink (MC), Royal (A), Jade (B) and White (C)

SIZES

To suit bust 86[91:96:101]cm.
Finished measurement 96[102:108:112]cm.

Length 49cm.

Sleeve seam 44[44:45:45]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

4 ply Wool.
1 x 400g cone in MC.
45[45:50:60]g in A and B.
20[20:20:30]g in C.
8 large buttons.
1 small button.

GARMENT WEIGHS
314g for size 86cm.

MAIN TENSION

28 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 106.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

COLOUR SEQUENCE
MC only, K10 rows.
MC+A, K17 rows.
MC only, K13 rows.
MC+B, K17 rows.

MC only, K13 rows.
MC+C, K17 rows.
MC only, K13 rows.
MC+B, K17 rows.
MC only, K13 rows.
MC+A, K17 rows.

BACK

With RB in position, set machine for 1x1 rib. Push 67[71:75:78] Ns at left and 68[72:76:79] Ns at right of centre 'O' on MB to WP. 135[143:151:157] Ns.

* Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubularrows. Set RC at 000. Using MT-5/MT-5, K18 rows. Transfer sts to MB. Insert punchcard and lock on first row *.

Set machine for motif over Ns 60-0-60. Using MT, K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt. K147 rows.

Set machine for st st. Using MC, K until RC shows 162. Cast off.

LEFT FRONT

With RB in position, set machine for 1x1 rib. Beginning with N 67[71:75:78], push 59[63:65:69] Ns at left of centre 'O' to WP. Work as given for back from * to *.

Set machine for single motif over Ns 60-13. K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt.

K until RC shows 132. CAR.

SHAPE NECK

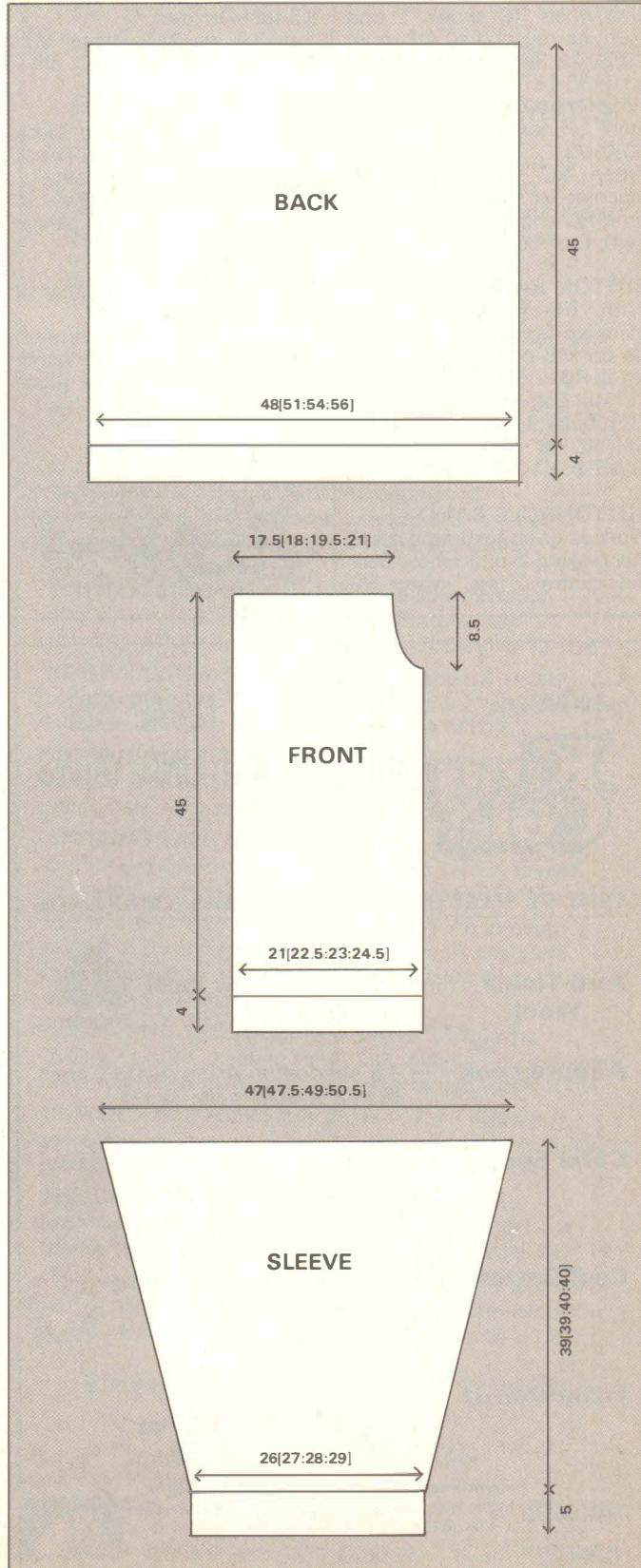
Dec 1 st at right edge on next and every foll alt row, 10 times in all. At the same time, when RC shows 147, set machine for st st. Using MC, K until RC shows 162. 49[53:55:59] sts. Cast off.

RIGHT FRONT

Work as given for left front beginning on N 68[72:76:79] at right of centre 'O' and reversing all shapings and settings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 36[37:39:40] Ns at left and 37[38:40:41] Ns at right of centre 'O' to WP. 73[75:79:81]



Nice 'n' easy

sts. Work as given for back from * to *, but knitting 22 rows of rib.

Set machine for single motif over Ns 36-0-36. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt. Shape sides by inc 1 st at each end when RC shows 5 and then on every foll 4th row, 29[29;29;30] times in all. 131[133;137;141] sts.

When sts allow, add extra star motif i.e. next setting 123 sts, 60-0-60.

When RC shows 117, set machine for st st. Using MC, K until RC shows 140[140;144;144]. Cast off.

BUTTON BAND

With RB in position, set machine for 1x1 rib. Push 53 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K140 rows. Cast off.

BUTTONHOLE BAND

Work as given for button band, but making a buttonhole over the centre 2 sts, when RC

shows 6 and on every foll 18th row, 8 times in all.

COLLAR

With RB in position, set machine for 1x1 rib. Push 197 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K38 rows. Cast off.

TO MAKE UP

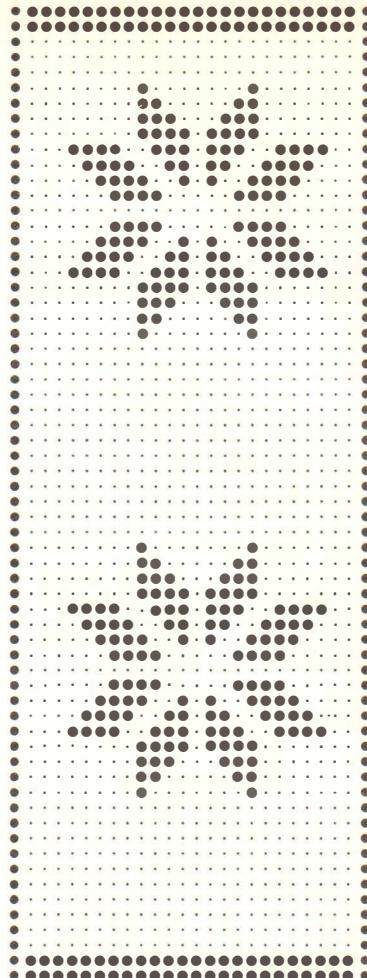
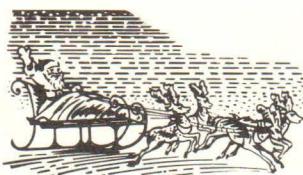
With wrong side facing, block pieces out to correct measurements and steam.

Join shoulder seams. Sew in sleeves. Join side and sleeve seams.

Attach front bands.

Sew cast off edge of collar to neck edge.

Sew on buttons. Make a button loop at top of buttonhole band. Sew small button in place under collar.



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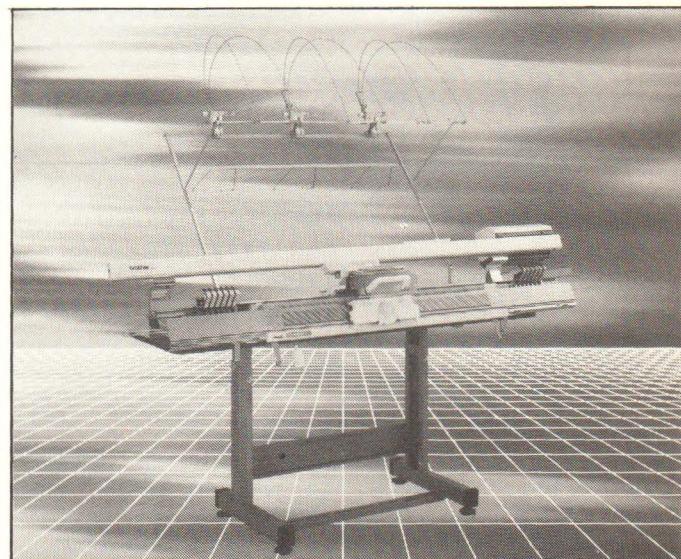
D E N V E R U P D A T E

Since I last wrote about our visit to Expo in Denver many things have occurred which brought back memories of ideas and notions which I spotted whilst attending the super exhibition.

The most impressive thing was the vast amount of technology connected with machine knitting that is available over there. Not only were there computer programs for patterns and designs, but some of these included bikinis, briefs, nighties etc. These were priced at the equivalent of around £30-£40. Do you fancy knitted lingerie? Other programs include a paint program and an organizer program which helps to keep

knitting records in first class order quickly and efficiently. Overall these programs were slightly cheaper than the ones here in UK.

On page 5 you will read about the newest machines launched by Brother here in UK. When in America I saw the Chunky KH270 (they call it the Compuknit Bulky) which is approximately the same as our new KH270. One that you won't generally see over here is the CK35 — commercial knitter. This is a fully automated 6-colour changer, computer controlled little number. Everything is there. Knitter, ribber, motor, large volume memory and the rest. There is a PPD available as an optional extra as well as



The new Brother CK35

garter, Intarsia, transfer and lace carriages. This machine is available from certain outlets.

It is a large piece of equipment more suitable for small businesses than domestic



HARDWEARING *Software*

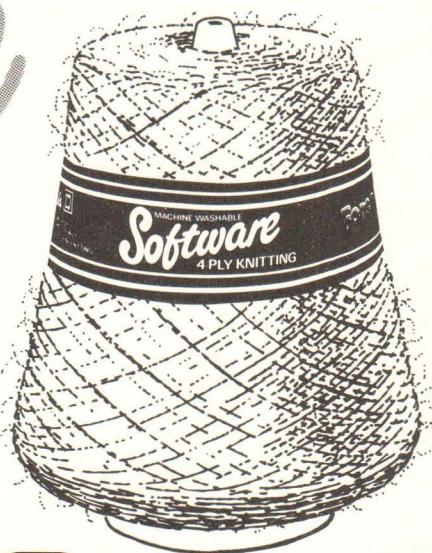
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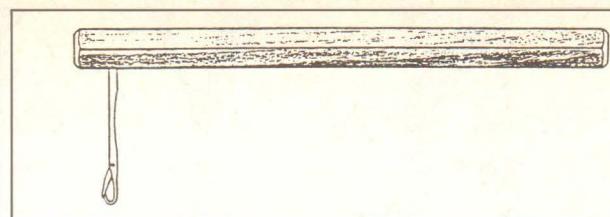
T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

knitting, and will retail at about £3,500.

Another interesting item we noticed was on the Studio/Singer stand (our Knitmaster equivalent). The KR10 is the latest development in charters. Working to $\frac{1}{2}$ and $\frac{1}{4}$ scale the charter works by battery through the row-counter. The film paper used for pattern shapes is akin to mylar sheets. It is fed into the charter and the edges are held firmly so that it cannot slip. It comes with a full set of scales and $\frac{1}{2}$ and $\frac{1}{4}$ size paper with four different styles of pattern. Shall we see this accessory over here I wonder?

The Passap and White (our Singer) are very popular models in the States and I picked up a handout about a plating device which is available for the Passap machines — didn't actually see one though, unfortunately. They cost the equivalent of about £30.

Do you remember the Jolie Unicorn? That super little gadget that would winkle out a dropped stitch in no time. Well I met and chatted with



The Jolie-Trixie

the lady who invented it and although she has now sold her interest in it she told me of a gadget that an English lady had introduced to her and this is now being made in the USA. It is called a Jolie-Trixie (Trixie being the English lady's name). I bought one for myself and have had it drawn so you could see how it works. Just imagine never having to twist your wrist into a 90 degree angle behind your work in order to latch up stitches again; Trixie does it for you.

The American home is not complete without an afghan (and I don't mean the elegant hound). These are soft, woolly throws or coverlets which are usually made of squares or geometric shapes in various colours, either hand knitted or crocheted usually. Now Bond have introduced a small 52-

needle machine specifically to speed up the knitting of these 'comforters'. It has a new-style carriage and only two keyplates but an extension kit is available.

How would you like to receive your knitting magazine on video? Well that's exactly what MKVM (Machine Knitters Video Magazine) is all about. This video magazine is in its second year and proving extremely popular. This is not a teaching tape, it is a magazine-type package. There are pieces about yarns, new products, an events calendar, machine maintenance, a feature lesson and a fashion show. The team, hostess (Editor) Donna Seitzer and Cameraman (Producer) Rod TerBeest travel all over the States interviewing personalities in the knitting

field. The video cassettes are produced quarterly and cost about £36 per year. I have a tape here in the office but unfortunately it cannot be played on our equipment until it has been converted. Good idea though!

In last month's article I mentioned Jodie Raymond, the lady who demonstrates and lectures. She is also the author of many books some of which I meant to purchase and then forgot at the last moment. The ones that particularly interest me are those where she writes about garments that are knitted downwards (Jodie refers to them as 'Upside-down') that is from neck to hem. There are about half a dozen different books on this technique. I wish I had managed to obtain some.

Finally, in true American style — the name for a book of punchcard designs is 'Punch-a-Bunch' with a follow up — 'Punch another Bunch'.

I love it.

VISIT

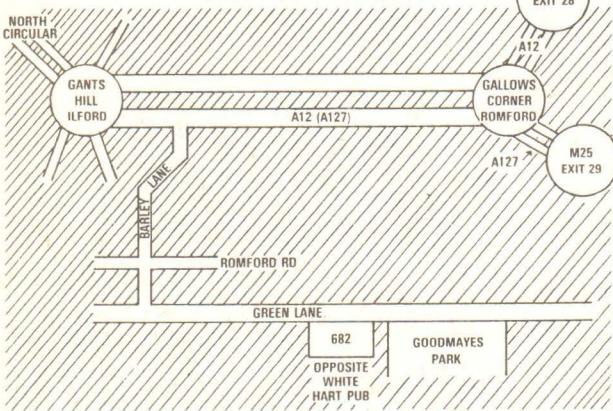
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Pirate Sweater



MACHINES: These instructions are written for standard gauge machines with Intarsia facility but without ribber

YARN: CYS Express Luxury 4 ply

FIBRE CONTENT: 100% Cashmilon

COLOUR: We used Brown (MC), Black (A), Yellow (B), Red (C), Grey (D), White (E) and Blue (F)

STOCKISTS: To obtain this yarn, please write to CYS, 4-6 St Mary's Gate, Rochdale, Lancs OL16 1DZ

SIZE

To suit chest 66cm.
Finished measurement 80cm.

Length 46cm.

Sleeve seam 33cm.

MATERIALS

CYS Express Luxury 4 ply.
1 x 500g cone in MC, B and C.
Oddments in all other colours.

GARMENT WEIGHS
174g.

MAIN TENSION

28 sts and 38 rows to 10cm measured over Intarsia (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 106.

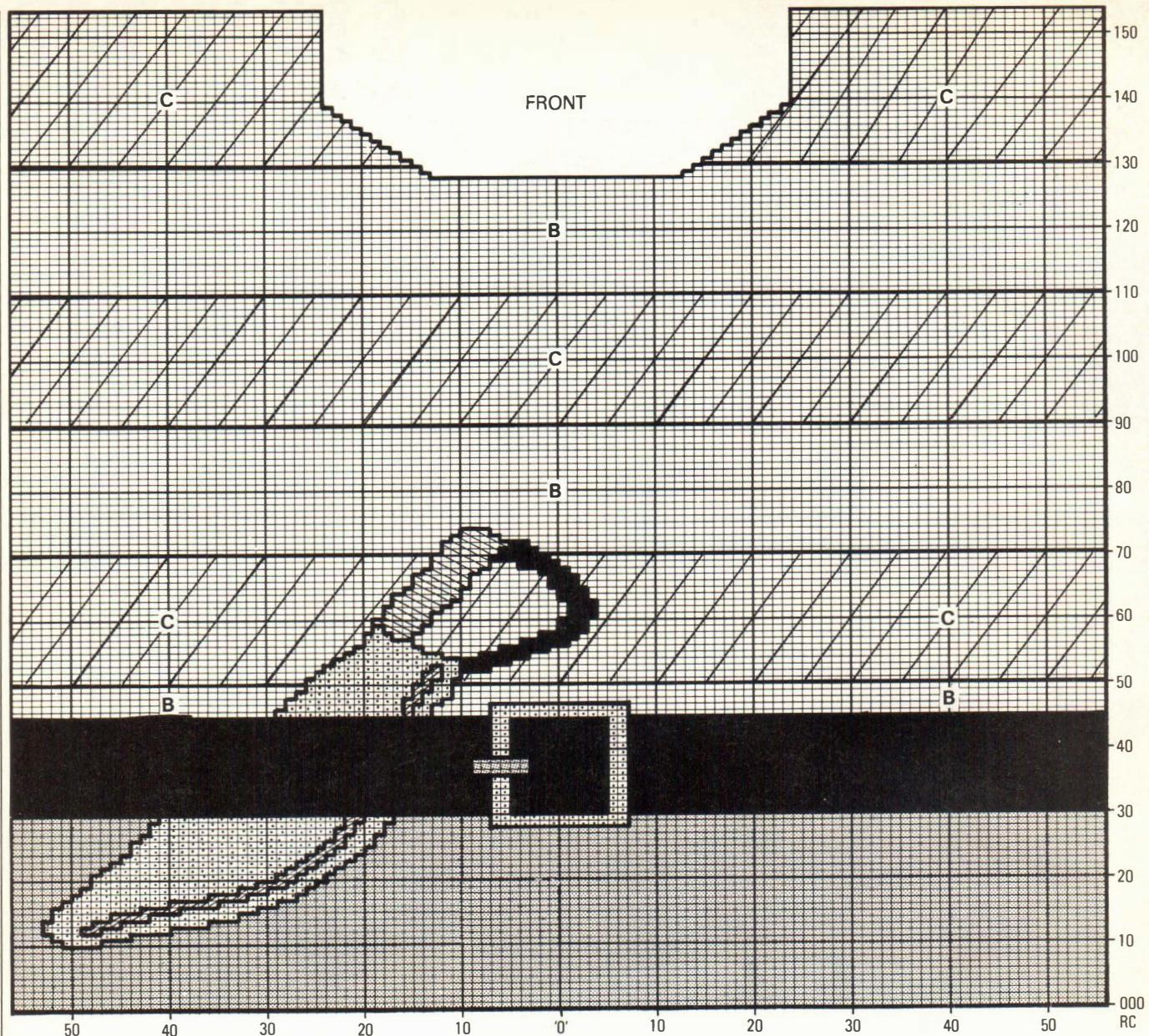
NOTE

The Intarsia carriage is used for all st st sections.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

* Push 112 Ns to WP. Return every alt N to NWP. Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-3, K23 rows. Using MT, K1 row. Using MT-3, K24 rows. Bring every alt N back to WP. Make a hem by hanging loops from first row worked in MC on to corresponding Ns.
Set RC at 000. Set machine for





KEY:

1 square = 1 st and 1 row

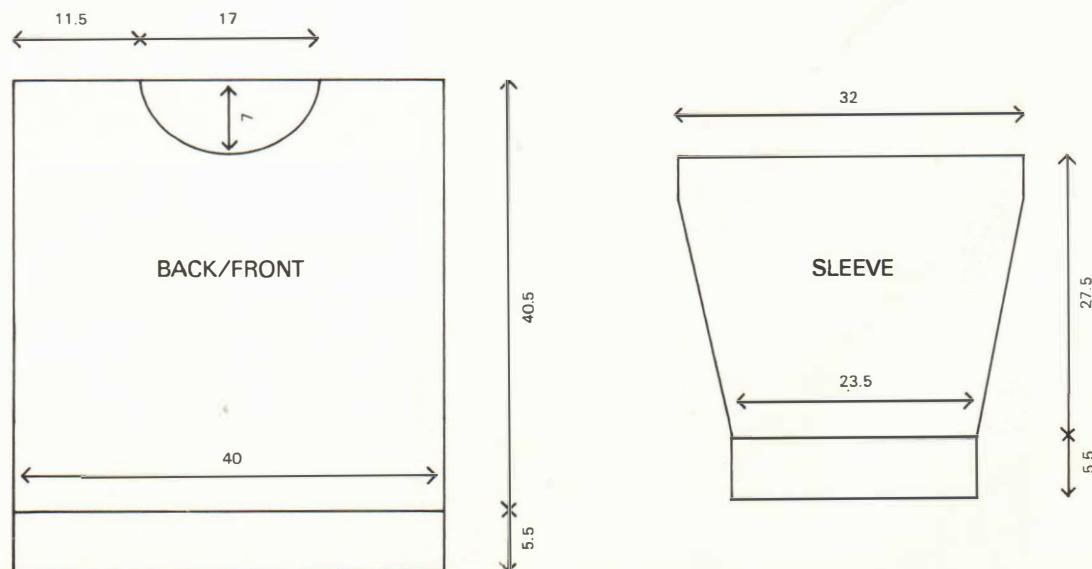
= E

= D

= F

= A

= MC



Pirate Sweater

Intarsia knitting *. Using MT, K30 rows. Using A, K15 rows. Using B, K5 rows.

** Using C, K20 rows. Using B, K20 rows **.

Rep from ** to ** until RC shows 150. Using C, K4 rows. Using WY, K a few rows over 32 sts at right and release from machine.

Rep over 32 sts at left.

Using WY, K a few rows over rem 48 neck sts and release from machine.

FRONT

Work as given for back from * to *. Now foll chart for front, shaping neck as indicated and releasing shoulder sts on WY when RC shows 154.

SLEEVES

Push 66 Ns to WP. Return every alt N to NWP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using A and MT-3, K23 rows. Using MT, K1 row. Using MT-3, K24 rows. Bring every alt N back to WP. Make a hem by hanging loops from first row worked in A on to corresponding Ns.

Set RC at 000. Set machine for Intarsia knitting. Using C and MT, K5 rows. Using B, K20

rows. Using C, K20 rows. Cont in this 20 row stripe sequence to end.

At the same time, when RC shows 8, inc 1 st at each end, K8 rows, 12 times. 90 sts. K until RC shows 105. Mark the centre st. Cast off.

NECKBAND

Graft one shoulder seam tog. Push 112 Ns to WP. Return every alt N to NWP. Using WY, cast on and K a few rows ending CAR. Set RC at 000. Using A and MT-2, K19 rows. Using MT, K1 row. Using MT-2, K20 rows. Return alt Ns to WP. Pick up loops from first row worked in A and hang on to corresponding Ns. Using MT, K1 row.

With wrong side facing, hang back neck over 48 Ns and front neck over rem 64 Ns. K1 row. Cast off loosely.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry. Graft rem shoulder seam tog. Join neckband seam. Sew in sleeves matching marker to shoulder seam. Join side and sleeve seams.

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toy cupbo

MACHINES: These instructions are written for standard gauge machines with rubber

YARN: 4 ply Acrylic

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used Red (MC),
White (A) and Black (B)

SIZE

Finished height approx 70cm.

MATERIALS

4 ply Acrylic.

200g in MC.

100g in A.

20g in B.

Polyester stuffing.

White DK yarn for hair and
beard etc.

Oddments of felt in white, blue,
red, yellow and black.

1 large button.

WEIGHT

710g.

MAIN TENSION

28 sts and 40 rows to 10cm
measured over st st (tension
dial approx 7).

Tension must be matched
exactly before starting item.

ABBREVIATIONS

See page 106.

NOTE

Knit side is used as right side.
Measurements given are those
of finished article and should
not be used to measure work
on the machine.

LEG

(KNIT TWO)

Push 70Ns to WP. Using WY,
cast on and K a few rows.
Set RC at 000. Using MC and



ard



MT, K66 rows. Dec 1 st at each end of next and every foll 3rd row, 11 times in all.

* Transfer every alt st on to adjacent N. Return empty Ns to NWP. K1 row. Break yarn leaving a long end. Thread end through sts and remove work from machine *.

BODY

Push 140 Ns to WP. With wrong side of one leg facing, hang loops from first row worked in MC on to 70 Ns at left. Hang rem leg over 70 Ns at right. Remove WY.

Set RC at 000. Using MC and MT, K46 rows.

Using A, K until RC shows 140. Work as given for leg from * to *.

ARM (KNIT TWO)

Using A, cast on 50 sts by hand. Set RC at 000. Using A and MT, K58 rows.

Work as given for leg from * to *.

JACKET BACK

Push 80 Ns to WP. ** Using WY, cast on and K a few rows. Set RC at 000. Using A and MT, K20 rows. Make a hem by hanging loops from first row worked in A on to corresponding Ns **.

Using MC, K until RC shows 60. Dec 1 st at each end of next and every foll 3rd row, 6 times in all. 68 sts rem.

K until RC shows 80. Cast off.

FRONT (KNIT TWO)

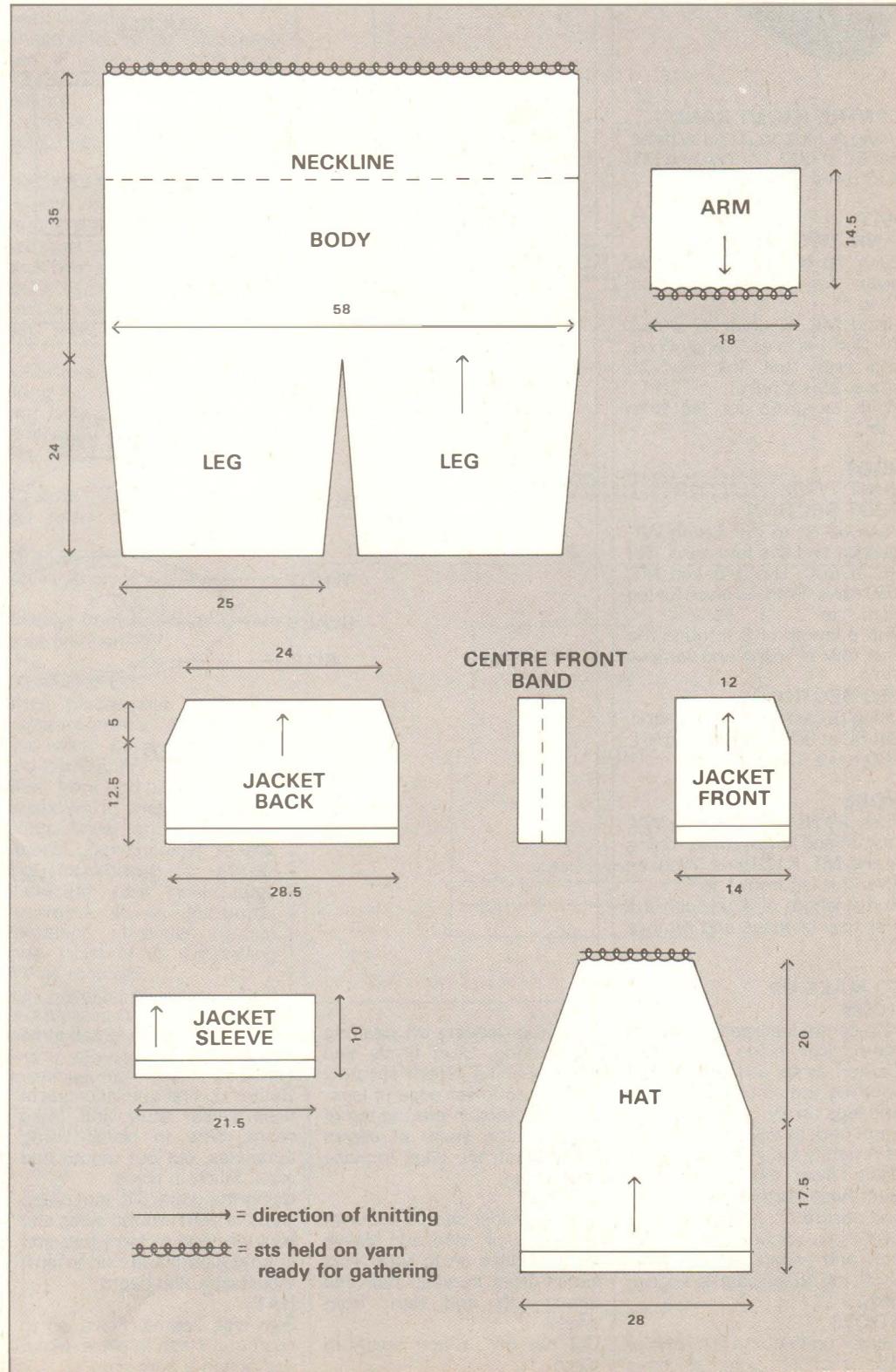
Push 40 Ns to WP. Work as given for jacket back from ** to **.

Using MC, K until RC shows 60. Dec 1 st at right edge on next and every foll 3rd row, 6 times in all. 34 sts rem. K until RC shows 80. Cast off.

Work second front, reversing shapings.

SLEEVES (KNIT TWO)

Push 60 Ns to WP. Work as given for jacket back from ** to **. Using MC, K until RC shows 50. Cast off.



toy cupboard

CENTRE FRONT BAND

Using A, cast on 20 sts by hand. Set RC at 000. Using A and MT, K70 rows. Cast off.

HAT

(KNIT TWO PIECES)

Push 78 Ns to WP. Work as given for jacket back from ** to **.

Using MC, K until RC shows 70. Dec 1 st at each end of next and every foll 3rd row, 25 times. 28 sts rem.

Work as given for leg from * to *.

BOOT

(KNIT TWO)

FOOT SECTION

Push 60 Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using B and MT, K60 rows. Work as given for leg from * to *.

Run a length of B through the first row of loops and remove WY.

LEG SECTION

Using B, cast on 60 sts by hand. Set RC at 000. Using B and MT, K60 rows. Cast off.

NOSE

Push 20 Ns to WP. Using WY, cast on and K a few rows. Using A and MT, K12 rows. Work as given for leg from * to *.

Run a length of A through the first row of loops and remove WY.

TO MAKE UP BODY

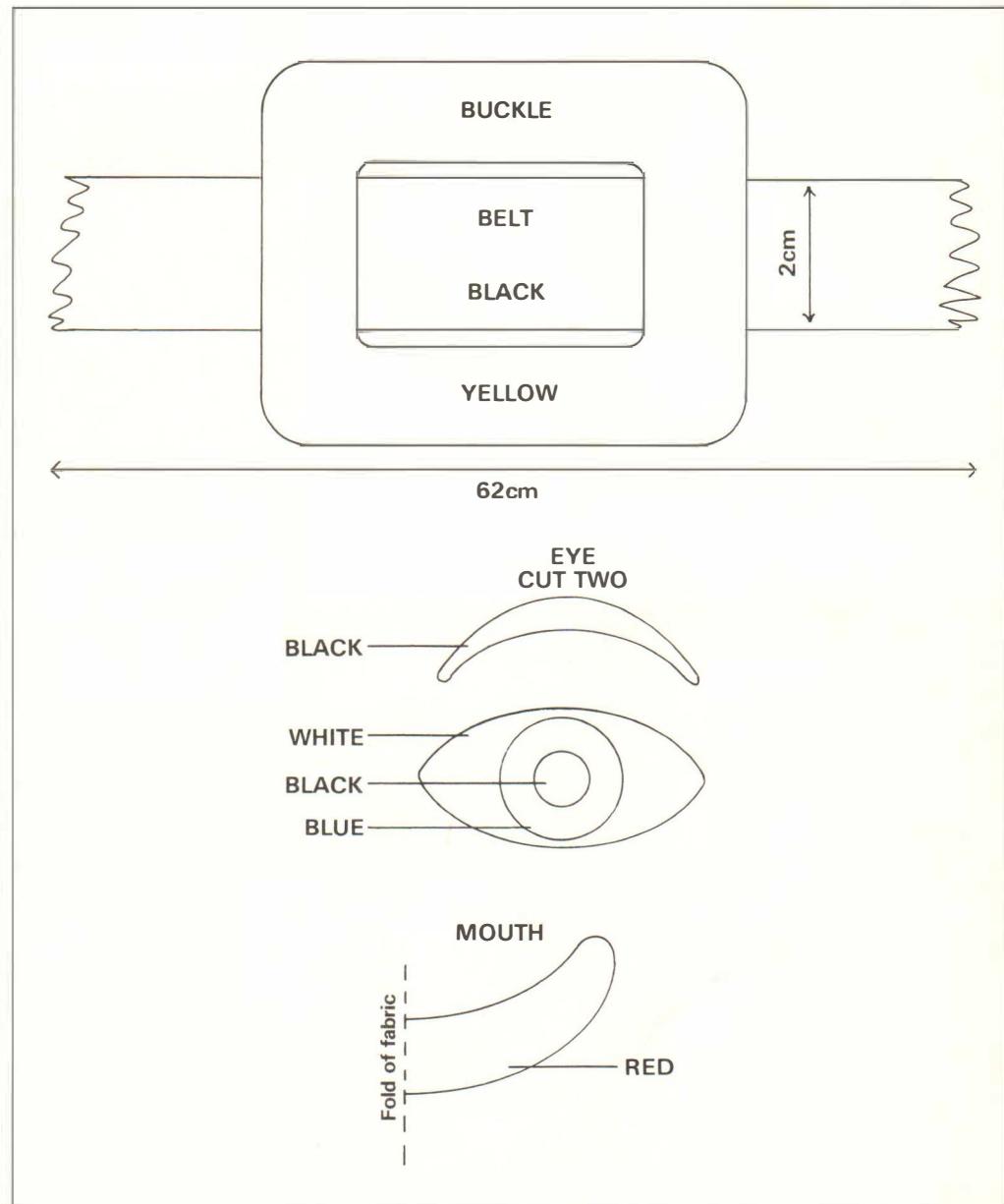
Join centre back body and hem seam. Join inside leg seams. Gather up sts at lower end of each leg and secure. Stuff body and legs firmly.

Form neck by wrapping lengths of A tightly around body approx 24cm from top and secure. Stuff head. Gather up sts at top and secure.

Gather up sts from last row of arm and secure. Join seams. Stuff and attach cast on edge to body.

BOOTS

Gather up first and last rows of foot section. Join selvedge



edge tog, leaving an opening for stuffing. Stuff firmly and close opening. Stitch securely in place to lower edge of legs. Sew leg section around top of boot, joining seam at centre back. Stitch top edge in place around leg.

JACKET

Join shoulder seams. Sew in sleeves. Join side and sleeve seams. Place on to body. Fold centre front band in half and attach left and right front edges.

Cut out belt. Stitch neatly in place.

Sew large button to jacket as illustrated.

FACE

Gather up first and last rows of nose piece. Stuff and close seam. Sew in place. Using templates, cut out mouth and eyes. Stitch in place.

Using the white DK yarn, work loops of yarn around sides and back of head to form hair and around mouth and chin to form moustache and beard.

HAT

Join side seams. Place on to head and stitch in place. Make and attach a pom-pom.



Carol Chambers

Carol Chambers helps us add sparkle to our Christmas ideas by making appliqué motifs

A change from knitting this month, with some ideas on how to make your own appliqué motifs. These can be so useful to brighten up anything from children's playwear to evening wear and although there is a wide, ready-made variety available these days, it can be rewarding for the machine knitter to make her own — in keeping with the overall garment look, to complement colours and patterns within the garment, or simply for the fun of creating.

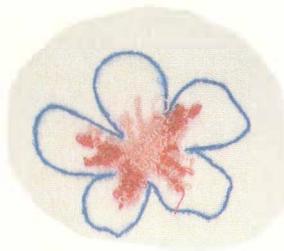
There are so many possibilities and variations on making appliqué motifs, that, of necessity, I've taken a selection to suit the artist, non-artist; sewer and non-sewer alike. The details on how to make each motif are given below:

Sample 1 — lilac flowers and partially made flower

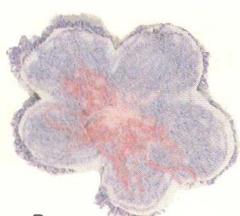
- a) Flower outline with flower started — shown non-loop side.
- b) Either purple flower shown wrong side.
- c) Either purple flower shown right side.

If you like the look of embroidery, but have neither the time nor inclination to do it, then these flowers might suit you. They were worked using an 'Easy Punch' a little handheld, battery-driven machine, which you might have seen advertised in *MKN* or at a knitting exhibition.

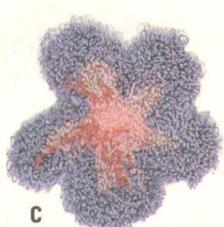
The design is drawn or ironed on (using an embroidery transfer), to the wrong side of the fabric, which should be tightly held in an embroidery hoop. The punch is held vertically and 'walks' along the pattern lines (with a little help from the operator!). In the top motif the straight stitching lines are shown on the wrong side with the design loops forming tightly on the



A

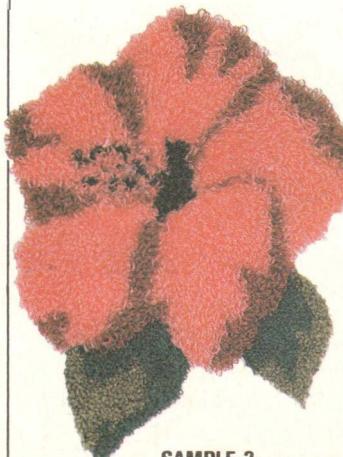


B



SAMPLE 1

right side of the fabric. Although not necessarily essential, I like to use iron-on Vilene on the reverse. Once the stitching is finished as shown in middle motif, neaten and secure any short ends. The resultant flower (lower motif) can be sewn on to garment where desired, perhaps over a Fair Isle stalk and leaf border etc.



SAMPLE 2

Sample 2 — flower and leaves in pink punch pattern

Larger pieces can be worked using the punch technique as shown in this motif. It may not be too clear from the photograph, but the leaves have been worked using the smallest needle, whilst the flower has been worked with the medium one (there's a set of three with each punch) so that it stands slightly proud. The loops towards the centre have been cut to form a further sculpting effect.

Sample 3 — yellow and bronze bow

If you've a sewing machine with a zig-zag stitch, then you can work a variety of motifs quite simply. Work on a piece of fabric a bit larger than finished size required. Iron Vilene on to back and draw or iron the design on to the Vilene. Using a similar colour to main fabric, but in a shade you can see, with the wrong side facing you, sew a straight stitch line all the way around the design lines — thus transferring them to the right side. Now, with the right side facing, using satin stitch (your zig-zag set to the closest stitch length), work satin stitch lines over the straight ones, varying the width as you go, if desired.

Using a lurex machine embroidery thread in the needle (an ordinary sewing thread can be used on the bobbin, preferably a matching colour to the main fabric), gives a bright and luxurious look. Any further decorative details required can be worked in other embroidery stitches, or even straight lines as shown. Hand stitches, sequins and beads could all be added to the basic motif as desired. Once the outline and any further machining has been completed, use a pair of small **sharp** scissors to cut close to the outer stitching (taking care not to





snip any of them). Having 'stabilised' the work with Vilene, they shouldn't fray.

Sample 4 — hot air balloon

This motif was made using a slightly modified version of Sample 3. Draw the motif shape, twice, on iron-on Vilene. On one piece, mark in the detail lines — in this case the bottom basket and four sections of the balloon — then cut them out. Choose the fabrics for each section. Iron each separately on the Vilene pieces. Cut out very neatly, along the design lines. Assemble the pieces on top of the remaining (complete motif shape) piece of Vilene and iron on to secure. Complete as given for Sample 3, noting this time satin stitch should 'fall off the edge' of the motif.

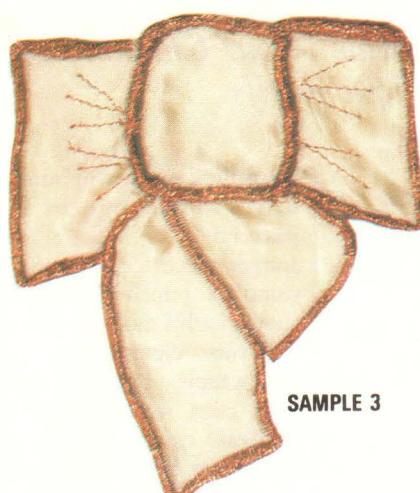
A couple of products I've found really useful to help work this edging satin stitch really neatly is — 'Tear Away' backing or stabiliser or cold' water soluble stabiliser. A piece of either 'material' (the cold water soluble looks a bit like clingfilm) is put behind the motif and once the satin stitch is finished it is torn away. With the soluble stabiliser, any remaining 'bits' can be removed by dipping the motif in cold water — it really dissolves like magic! The canopy joins and basket weave were made using 'automatic' embroidery stitches on the machine.

Sample 5 — pale blue flower and leaves

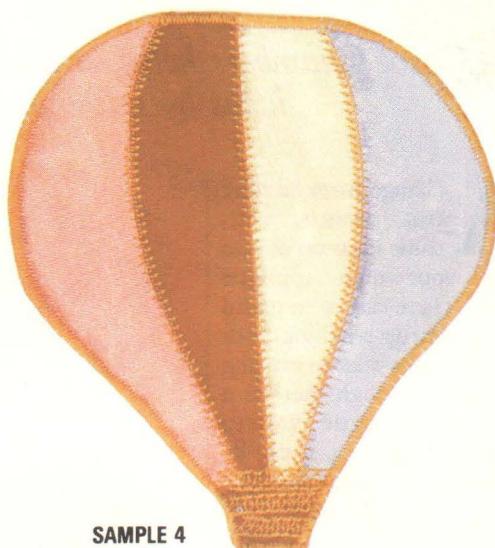
Draw the design on a backing fabric and make a sandwich of backing fabric, one or two pieces of wadding and main fabric, tacking them together, whilst the design outlines are worked. To complete, finish as given for Samples 3 or 4. This produces a padded effect, as shown. (Note: beads in place of embroidery dots would have looked more extravagant).

Sample 6 — leaf with sequins

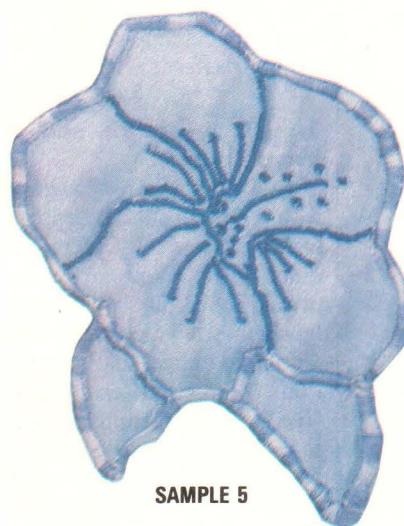
Draw the shape required on reverse side of backing fabric.



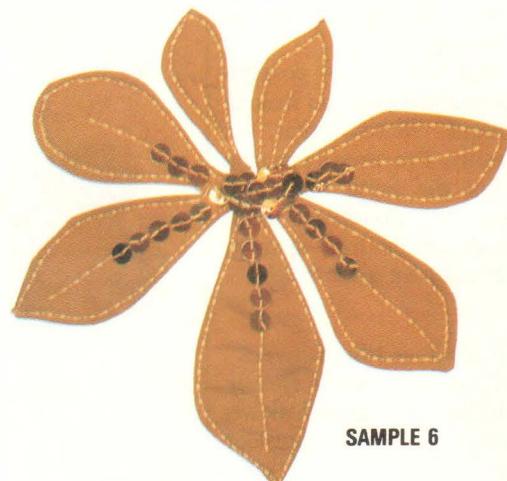
SAMPLE 3



SAMPLE 4



SAMPLE 5



SAMPLE 6



SAMPLE 7



SAMPLE 8

Placing right sides of main fabric and backing together, sew around outline — leaving a gap, so work can be turned right side out later. With this 'awkward' shape, I sewed all

the edge and cut a slit at the centre of the leaf to turn work to right side. Press edges and decorate as desired. Motif can be attached loosely for part to move freely as both sides are

neat and finished.

Sample 7 — butterfly and Sample 8 — rabbit

For non-sewers, there are some wonderful 'glue paints'



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about. The butterfly outline was drawn on the main fabric and then the glue paint was applied straight from the tube nozzle over this outline. Further embellishments and details were drawn directly with the lurex glitter glue. When the design is dry, it can be cut close to the outline — the glue prevents the fabric from fraying.

The rabbit was coloured in using fabric 'crayons' and then a silver lurex glue pen was run around the whole outline and used to embellish some of the drawing. Older children would enjoy making their own motifs in this way (it's good fun for us grown ups too!).

I do hope I've given you some useful ideas and that you'll have as much fun working on your own motifs as I do.

Well, it's that time of year again, so I wish you all a Happy

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I had been teaching machine knitting for about eighteen months, and I was now six months into, and halfway through, the course that my employers thought I might find useful, the City and Guilds Teacher of Adults in Further Education Certificate (730). It was time to sit and reflect on how it was all going.

On the whole, it had all been very enjoyable, although not exactly plain sailing. There had been low as well as high points, but, in my opinion, the good had far outweighed the bad.

The most enjoyable part, had, without doubt, been the micro-teaching sessions, where we students had taught each other for fifteen minutes on the subject of our choice (the whole thing being recorded on video).

The low point was the group non-residential study weekend.

Some of the group had friends who had previously completed the course, so they knew what to expect. Unfortunately, they didn't share this knowledge with the rest of us, who walked into it wide eyed and innocent. Walked into what, you may well ask?

The idea of the weekend was to raise our awareness of the skills involved in participating in groups, and to give us the opportunity to practice those skills. It was to raise our awareness of an individual's contribution within a group, to explore group dynamics, and to experience participatory learning. Since these things were relevant to us all in our respective teaching situations, we arrived, bright eyed and bushy tailed expecting an interesting Friday evening and Saturday. We were not wrong!

After coffee and general discussion about what we expected from the weekend, we began our first group task. One of our number was appointed the observer, who had to make notes on how each of us behaved. The rest of us were given a bag of items which comprised — a pile of newspapers, three magazines, a few paper clips and several short lengths of string. Our task, it emerged, was to build a structure in 30 minutes, which

Who teaches the teacher?

This month it is make or break time for the students on the C & G course 730. Susan Joan describes events

would then be judged, for height, strength and beauty. The stopwatch was started, and absolute chaos ensued!

The more assertive of the group, launched into action with theories about what to do, with much arguing and many differences of opinion. As time ticked by, the less assertive gave way, and we all formed small groups working on different parts of the structure.

One of the group, whose opinions had been totally ignored by the rest, decided not to participate, but at the end of thirty minutes, we did, indeed, have our completed structure — a huge paper palm tree, decorated with magazine fans, string bows and paper clips. It did, I might add, have some difficulty in remaining upright, since the assertive group had totally disregarded the quieter group when they asked 'How do you intend to make it stand up?'

It gained ten out of ten for height, four out of ten for beauty and a dismal one out of ten for strength, despite our valiant efforts.

The observer then reported back on how each of us had behaved. Reactions to these observations ranged from calm acceptance to angry denials.

The next step was to break up into two smaller groups to discuss the exercise further. Our discussions and evaluation went quite well I thought, not so the other group. We returned to find only half of them there, the rest having gone home after a huge argument with harsh words exchanged. The evening ended with those of us who were left, going home somewhat mystified as to why the tutor had not intervened to calm



things down.

Next day, we all arrived, not quite so enthusiastic and with some trepidation. There was a distinctly nasty atmosphere.

More group exercises followed, more observation, more discussion, but fortunately no more conflict.

Then our tutor stepped up to give us a talk about what we had experienced. He talked to us about predictable human group behaviour.

When a group of students first get together, they go through a predictable series of stages, the first of which is 'Forming'. In this stage, they are getting to know one another, sorting out who is who, jockeying for position so to speak, the class comedian, the class moaner, the class leader etc. etc. The next stage is 'Storming'. This is where personality clashes emerge, with groups huddling in corners, criticising the others, arguments and hostilities being declared.

'Hello', I thought, 'this sounds familiar'! Our tutor advised us that, if at this stage the tutor intervenes, the group

reverts to 'forming' behaviour, then on to 'storming', back to 'forming' and so on.

If, however, the tutor takes a passive role, encouraging discussion and reconciliation, then the group moves on to the next stage — 'Norming'. In this stage, differences are resolved, decisions made to forgive and forget and work in harmony.

The group then moves on to 'performing' where everyone forgets their differences, works together, accepts criticism without rancour, or bursting into tears. In this stage, the group produces its best work.

Finally, the group breaks up at the end of a course, with much regret and promises to keep in touch, hold reunions and so on.

The group may at any time revert to the previous stage. The tutor has to recognise what stage they are at, in order to effectively help them on to the next stage, rather than repress them into the earlier one. In other words, it is the tutor who has (or should have) control over the group's behaviour, and that control

directly affects how well the group works together, and what they get out of the course.

To say this was all a revelation to us was an understatement!

To have experienced all the trauma of the arguments was bad enough. To discover that the tutor knew it was going to happen, and let it, so that we could learn through experience, was all quite distressing. Sure enough, when we looked through our notes, every group exercise we had tried had followed these definite stages. (I'm pleased to say that our tutor told us that not all 'storming' was quite as bad as that we had experienced, it was often quite a mild affair!)

Before the group weekend, if my knitting group had started 'storming', I don't know what I would have done (panicked probably). After the group weekend, I'm sure I would try to move my group on to the more productive stages, and, having personally experienced this little excursion into group understanding, panic would be rendered unnecessary.

After our group weekend, we went on to the micro teaching sessions. These were really enjoyable. We began to work together and our wounds began to heal. The few members who wouldn't forgive and forget decided to call it a day and we didn't see them again. Some, who decided they didn't want all the responsibility also left.



The rest of us? We had short lessons in — flower arranging, sugar paste flower making, computer-speak, how to prepare a CV, map reading, making *Pakora* (a delicious Asian dish with a wonderful yoghurt and cucumber sauce, this was a very popular lesson), measuring blood pressure, wiring a three pin plug with the correct fuse, and how to put on a gas mask (from an ex Royal Marine, no less). I chose to demonstrate how to make an origami bird with flapping wings. The resulting video is the best comedy show I've seen in years. Much of the dialogue can't be heard for shrieks of laughter, but in the end, being videotaped wasn't nearly as bad as we thought.

Most of us discovered habits we didn't know we had, like waving our arms about, but, having observed the others' teaching styles and methods, we had all learned an awful lot.

The first stage of the course had now been completed, the workload not too bad since it had all been practical so far, not written. I had, in fact, done quite a lot of reading about educating adults, through choice, not compulsion, and had found it most useful in my teaching practice.

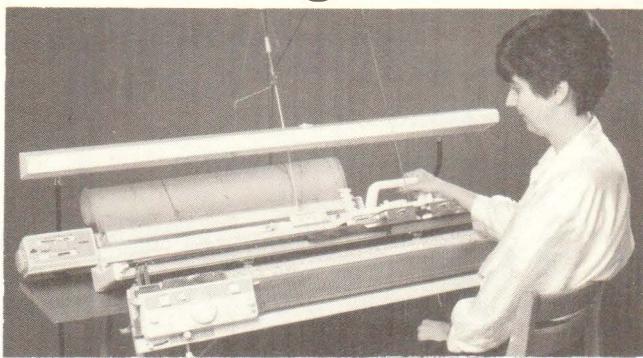
Had all this changed my teaching style? My students would be the best to answer, but I think that it had. I felt more confident, not about my knitting skill, but my teaching of it to others. I had picked up ideas on how to present a concept to students and assess their understanding of it, and learned which teaching methods are most effective.

In my final two articles, I'll be looking at the second stage of the course, which involves much more written work, and being observed and supervised whilst teaching. I'll also tell you about the teaching of crafts in schools, which I researched as part of my course.

If you are contemplating teaching machine knitting, I hope you'll find this very useful.

Until next month, 'bye.

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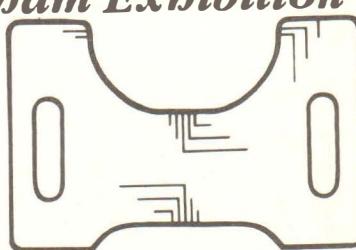
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Helen Coward gets into the seasonal spirit with a cheerful snowman.

Keep out the winter chills with this bright and cheerful snowman.

Yes, I know snowmen are supposed to be drawn in black on a white background. As you can see, though, they don't necessarily have to be. Almost any colour combination will look good in fact, as long as the motif is the darker of the two and it contrasts sufficiently. Obviously, we have used traditional colours but the choice is wide.

The tensions given produce a slightly stiffer fabric than usual. This is intentional. Try using them to produce a set of seasonal cushion covers. Or, if you want to help create a festive atmosphere for the children's bedroom, knit large rectangles and join them up to make bedspreads. Only allow them to be used in the count down to Christmas, and put them away again on Twelfth

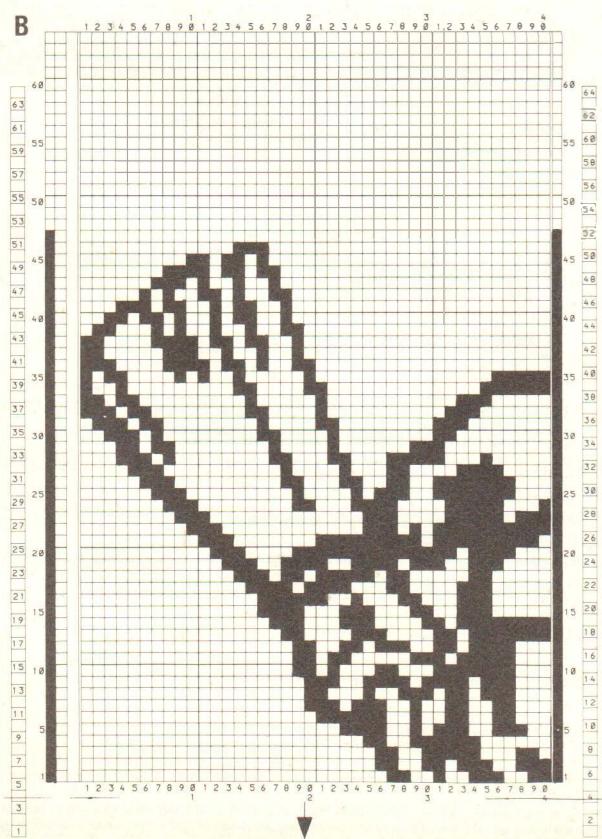
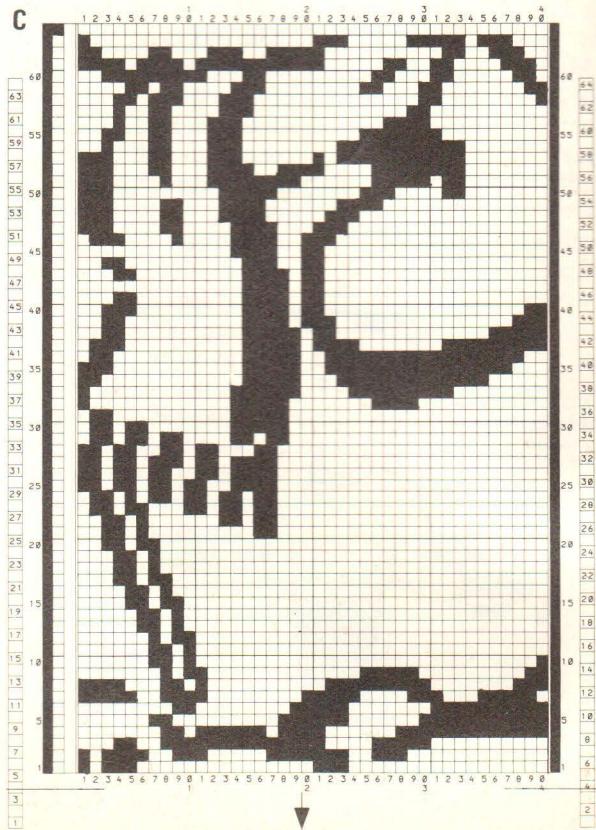
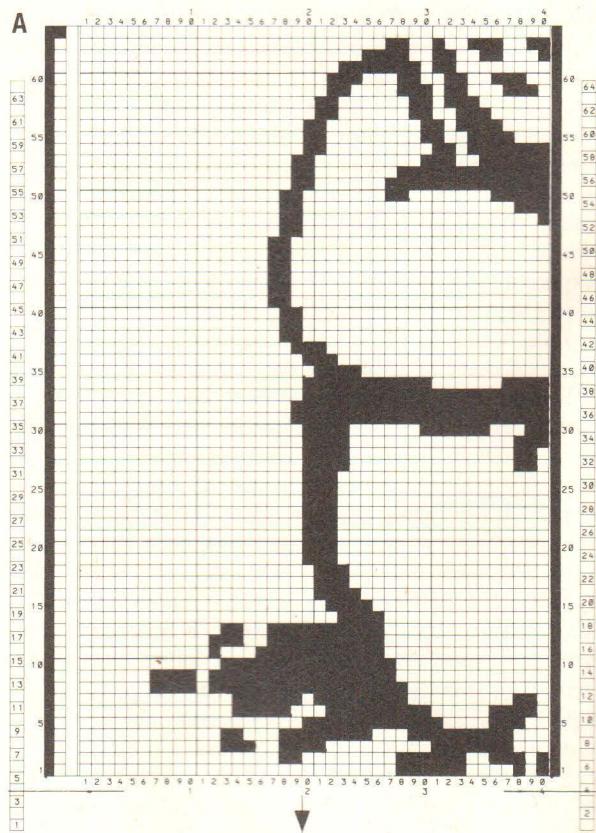
Night. The annual bringing out of the Christmas bedspreads will soon be looked forward to as much as the arrival of the decorations and the tree.

Another lovely way to surprise the children (including the grown-up ones) is to make Santa's sacks in which to put their presents on Christmas morning. These will need to be lined (an old pillow case is ideal) and a draw string added for authenticity. Use the letters already in the computer's memory to create personal messages, names etc., above or below the motif. Double them up in size if you have room, and choose bold, bright colours in different combinations for each member of the family.

Whatever you decide, make it a cheery, bright Christmas.

Helen

im



AGES



STITCH PATTERN A

180

STITCH PATTERN B

Read in your cards as stitch pattern B.

TENSION

Front bed $4\frac{3}{4}$. Back bed $4\frac{1}{4}$.

YARN

Braemar from Christiana Wools.

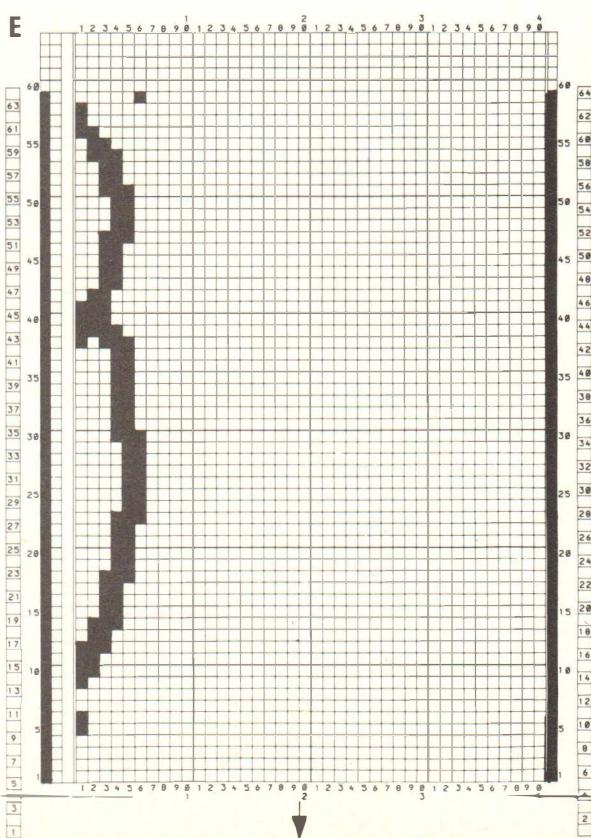
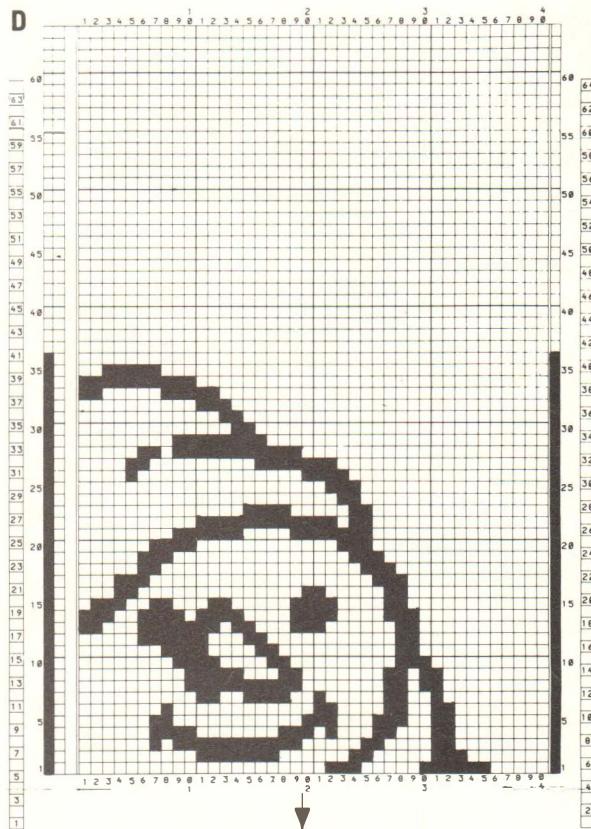
Red on a white background. Two strands of each colour.

FIBRE

80% acrylic, 20% wool. Machine washable, and can be pressed.

SIZE

5 sheets. 436 rows, 86 stitches.
43 centimetres high, 32
centimetres wide.





FIRESIDE



As usual we have collected together a selection of ideas that might appeal as Christmas presents, so this is the page to leave open, lying around as a gentle hint.

Starting from the left, working clockwise:

1. How about a copy of the very popular **Fashion Magic** by Michelle Huberman? Now available in paperback at only £7.99, this book shows many different ways of turning ordinary garments into stunning designer ones, with the help of appliqué paints, beads, feathers and much more. Available from craft, needlecraft shops and good book stores. Further details from Fashion Magic, 105-107 Clarence Road, London E5 8EE.

2. Although not directly connected with machine

knitting, this has to be a good book for Christmas. **Christmas Stitchery**, written by Jenny Chippendale and Kate Thorp, published by David & Charles. Inside you will find over forty projects to help put the magic back into Christmas. Ideas include tree decorations, stockings and Christmas Cards. Costing £14.95, this book is available from needlecraft and general book shops. Further details can be obtained from David & Charles, Brunel House, Newton Abbot, Devon TQ12 4PU.

3. The **Daylight Magnifying Lamp** is the perfect solution for working on intricate designs at night! The lamp provides 1.75 times magnification and can be directed just where it is needed, using the spring balanced arm. A lamp with a clamp base, allowing it

to be attached to tables, costs £49.00. If you require a base that does not clamp add another £16.50. The special Daylight Simulation Bulb (see No 9 lower right corner) costs £4.50. Further details from Daylight Studios, 223A Portobello Road, London W11 1LU.

4. **Machine Knitting for Beginners** is a video by Barbara Stubbs, a machine knitting tutor. It is to help beginners master the art of machine knitting. There are a set of notes included to help get through each of the tutorials. The video covers all the techniques required to knit a jumper, and is designed to give the knitter practice and confidence. The cost per video is £28.00, plus £1.25 p&p. Further video titles are planned. Details are available from Barbara Stubbs Videos,

6 Lindrum Avenue, Lyme Green, Macclesfield SK11 0LG.

5. Many knitters are discovering that they can use their machines not just to create garments, but also to create home furnishings. Thanks to DMC/Dunlicraft, you can frame your work to hang like pictures. This easy-to-use framing kit contains all you require, including a unique press-on board that your fabric will adhere to. Available from craft shops, the frames and mounting boards come in a variety of colours and sizes. Further details about these frames and nearest stockists from Dunlicraft Ltd, Pullman Road, Wigston, Leicester LE8 2DY.

6. P.D.B. Engineering Ltd, have a perfect Christmas gift

SHOPPING



for knitters of Intarsia and Fair Isle work. How about an electric wool winder? No more standing there feeling as if your arm is about to fall off as you are winding. With three winders in the range, the Intermediate Winder costs £79.95, the Knit Size Winder costs £99.95, and the very popular Standard Electric Winder costs just £42.95. Further details from P.D.B. Engineering Ltd, 51/53 Robert Street, Northampton.

7. To team up with the Fashion Magic Book, you might like to equip yourself with some of the latest appliquéd paints. Those photographed are distributed by Webster's Punch, and are called **Jazz-it**. This set, known as the basic colour range, is all you need to get started. Other colour kits include Metallic, Glitter and Sparkle. Usually available at a cost of £19.99 per set, there is a Special Offer to MKN readers, with the set costing only £14.99 available from Webster's Punch. It includes a free starter kit. When ordering please state MKN in your correspondence. Further details about these super paints from Webster's Punch, Needlecraft, Trafford Buildings, East Street, Leyland, Lancs PR5 2NQ.

8. Never to be caught out missing appointments always clued up about knitting info, does this appeal? If so, how about a copy of the **Machine Knitting News 1991 Diary**? You will find inside the diary a variety of useful addresses, hints and tips as well as pages of information. Whether you want to know the names and addresses of suppliers, manufacturers or dealers, you will find it inside the MKN Diary. Only £3.95 and available from MKN stockists, wool shops or direct from Litharne Ltd, PO Box 9,

Stratford-upon-Avon, Warks CV37 8RS.

9. Following on from the Daylight Magnifying Lamp just mentioned, for those looking for a smaller gift, how about a **Daylight Simulation Bulb**. I have been using one of these myself recently; they are great for evening work (especially when working with dark colours). Available in a variety of watts, there is a choice of either bayonet or screw fitting, and they cost just £4.50 each. The bulbs are ideal for use at the machine. Further details from Daylight Studios, 223A Portobello Road, London W11 1LU.

10. Next, that little something extra to decorate your garments, from **C.L. Trading Company**. A super selection of sequin and bead 'medals' and badges. They are bright, different and the prices in the range start at £2.50, so very affordable. For further details about these different designs, contact the C.L. Trading Company, 140 Northgate, Newark, Notts NG24 1HJ.

11. Still in fashion, how about some motifs? Shown here are just a small selection from **The Finishing Touch**, including a snowman, holly, cat with diamanté collar and rose. There is a wide selection of designs, and prices start at around £1.00 for a bee or monkey. You can write to The Finishing Touch, PO Box 59, Staines, Middlesex TW18 4JP.

12. Books are always welcome presents at Christmas, so here are another two to add to your 'wanted' list. Both in paperback, **The Techniques of Knitweave** by Kathleen Kinder incorporates the history, technique and development of this little-used field of machine knitting and retails for £9.95. The second

book, by Linda Gartshore is important to the beginner — **The Machine Knitting Dictionary**. Featuring all those terms and words that most beginners to machine knitting have problems understanding. Both books are published by Batsford and are available from book shops and crafts shops. Further details about these books from Batsford Publishing, 4 Fitzhardinge Street, London W1H 0AH.

13. This one is for all left handers. From Bexfield, the **left-handed needlework/everyday scissor**. Originally left-handed scissors used to be quite hard to find, but now, the Bexfield range is available at most hardware, and department stores and craft shops. If you have any difficulty in finding your local stockists, you can write to H. Cubitt Bexfield Ltd, Mundial House, Kiveton Park Station, Kiveton Park, Sheffield S31 8NP. It is Bexfield who have kindly arranged to give us ten sets of scissors as a special 'freebie'. Details are on page 4 but hurry, first ten chosen are the lucky winners.

14. **The Bead Transfer Tool**, from Hague Linkers, is something I find very useful when attaching beads on my knitting. No more working with needle-threaders and cotton or crochet hook. You just pop the bead on to the tool, then transfer it to your work. Nothing could be simpler. Available at a cost of just £2.75 from most machine knitting dealers. Further information from B. Hague & Co Ltd, 45 Mile End Road, Colwick, Nottingham NG4 2DW.

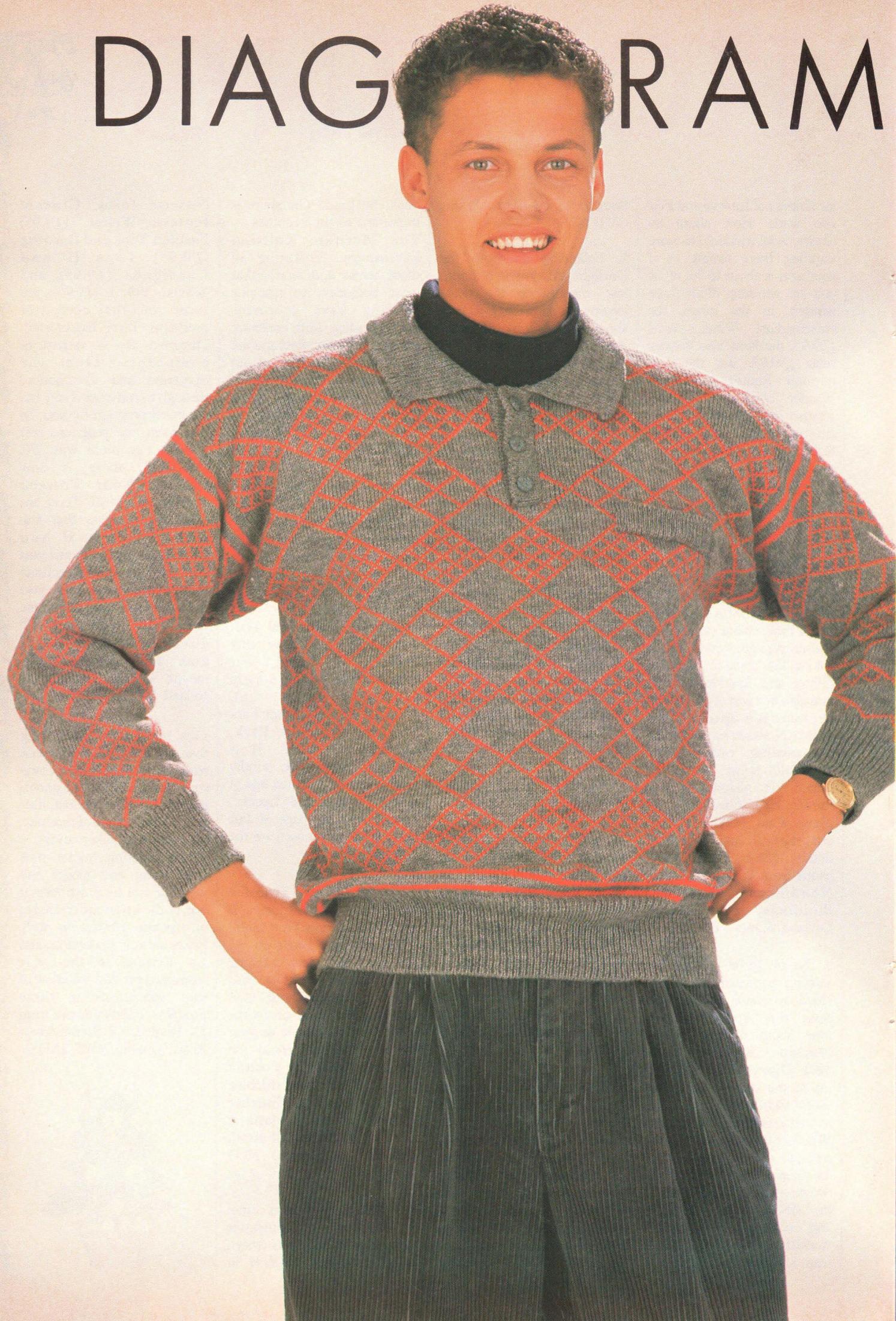
15. From Terry Mason comes a selection of computer programs to help you design your knitwear. Available in

cassette form, **Classic Pattern Writer**, (£7.95) **Fashion Tops and Batwing (£9.95)** **Tops II and Cardigans (£9.95)** and **Skirts, Vol 1 (£9.95)**, are some of the computer programs Terry has created. Designed for a variety of computers, from the Spectrum and Commodore through to Amstrad, Terry has a pattern program for you. In disc form, the programs cost £34.95. For those with PC (MSDOS) there is now available **Your Pattern Writer**, at £34.95. Terry has asked us to state that for **MKN readers**, if you purchase one program you will get £1 off, purchase three programs and you get a £3 discount, purchase four and you get £5 discount. Further details from Terry Mason, Inishmoyne Green, Antrim, N. Ireland BT41 4JZ.

Last, but not least, something that no machine knitter can really do without — a machine cover (not shown in the photograph). **La Riviere** manufacture a whole range of machine, accessory and linker covers. When ordering, please state your make and model and whether you have a ribber or not, as the covers are created to incorporate ribbers as well. Prices are very reasonable, and **La Riviere** is the only manufacturer that we know of that specialises in these products. Further details from **La Riviere**, 67 Bartholomew Road, London NW5 2AH.



DIAGRAM



MATICAL

Any figures quoted in brackets always refer to larger sizes. Garment diagrams are divided into sections A, B, C etc, to correspond with changes in knitting techniques.

eg:

- A — may be a rib
- B — section of stitch pattern
- C — shapings; and so on.

Always start to knit at the section labelled A.

All measurements are given in centimetres.

On the left side of the diagrams, the numerals refer to the size of the finished section in centimetres.

On the right side of the diagrams, the numerals refer to the rows, and the row counter. Where RC000 is given, it means reset RC at zero before continuing with the next section.

At the start of A sections, the numerals followed by stitches are the number of needles you work over, regardless of stitch pattern. If this is a rib section, push up the number of needles quoted on main bed. Push corresponding needles on ribber to working position. Arrange needles for rib setting. Needles are counted on MB only for all patterns unless otherwise stated in pattern note.

All numerals quoted horizontally within a diagram refer to stitches and centimetres.

Numerals at shaped sections of the diagram refer to the number of stitches to increase, decrease, cast on, cast off, and the number of rows to knit.

Signs:

- : means to decrease or cast off
- + : means to increase or cast on
- x : means number of times

eg:

- 4 K2 x 4: means cast off 4 stitches, knit 2 rows, 4 times in all.
- +2 K2 x 4: means cast on 2 stitches, knit 2 rows, 4 times in all.

Where there are several instructions arranged in a column, start reading from the bottom to the top of the group: eg:

- 4 K2 x 0[1:4] c
- +3 K2 x 8[8:5] b
- +2 K2 x 1[2:1] a

Read instructions a, then b, then c. The a, b and c have been put in here for explanation purposes only and do not appear on the pattern diagrams.

When one half of the shaping is complete, work remaining side to correspond, unless otherwise stated.

Needle diagrams show needles in working position thus | and non-working position as .

Passap/Pfaff diagrams show pushers as | below appropriate needles.

For an explanation of other symbols, see the abbreviations on page 106.

MATERIALS

4 ply Wool.
350[400:450]g in MC.
250g in C.
3 buttons.

GARMENT WEIGHS

580g for size 106cm.

MAIN TENSION

28 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 106

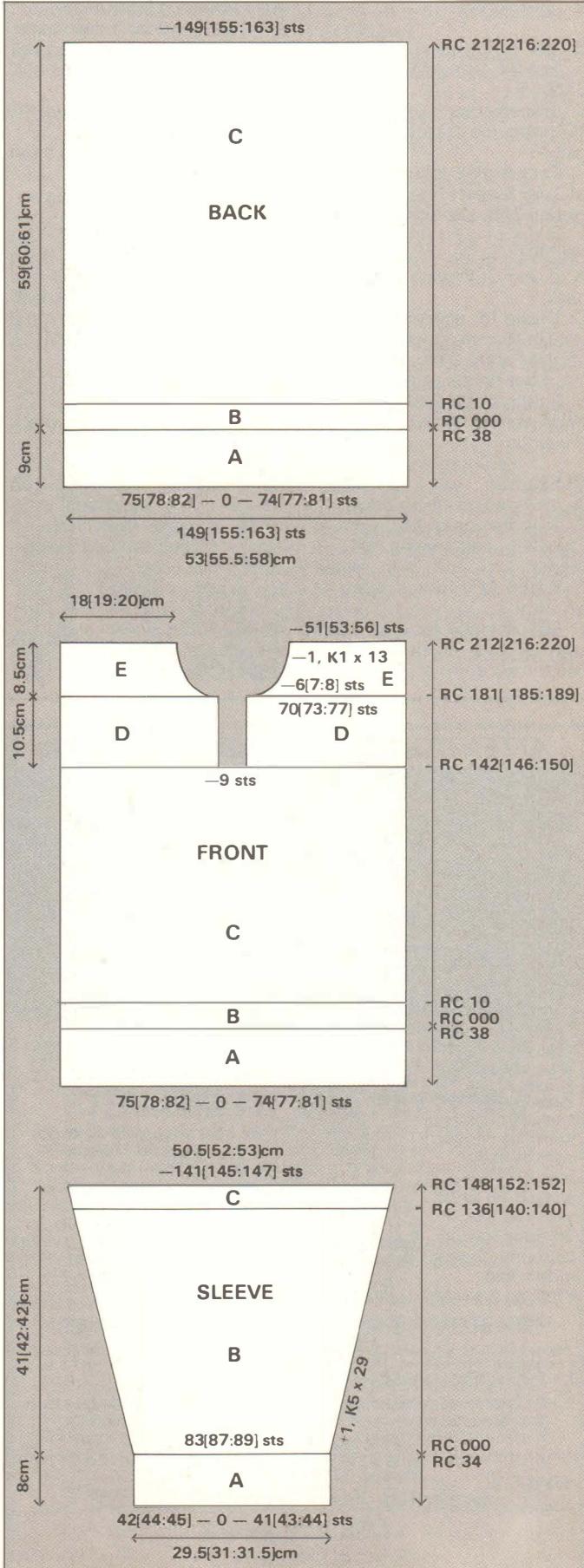
YARN: Any 4 ply Wool which will knit to the tension given

FIBRE CONTENT: 100% Wool

COLOUR: We used Mid-Grey (MC) and Red (C)

SIZES

To suit chest 96[101:106]cm.
Finished measurement 106[111:116]cm.
Length 68[69:70]cm.
Sleeve seam 49[50:50]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.



STRIPE PATTERN 1

MC, K2 rows.
C, K2 rows.
MC, K4 rows.
C, K2 rows.

STRIPE PATTERN 2

C, K2 rows.
MC, K4 rows.
C, K2 rows.
MC, K4 rows.

BACK

A: 1x1 rib, using MC and MT-5/MT-5.
B: Transfer sts to MB. Using MT, work the 10 rows of stripe patt 1.
C: Cont in Fair Isle patt, using MC in feeder 1/A and C in feeder 2/B. Cast off.

FRONT

A, B and C: Work as given for back.
D: Divide for opening. Make a note of row on punchcard. Cast off the centre 9 sts. Hold sts at left, cont on sts at right.
E: Shape neck. Cast off.
Work rem left half, reversing shapings.

SLEEVES

A: Work as given for back.
B: Transfer sts to MB. Cont in Fair Isle patt, using MC in feeder 1/A and C in feeder 2/B and MT. Shape sides as given.
C: Set machine for st st. Work the 12 rows of stripe patt 2. Mark the centre st. Cast off.

BUTTON BAND

With RB in position, set machine for 1x1 rib. Push 59Ns on MB and corresponding Ns on RB to WP. * Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000*. Using MT-3/MT-3, K10 rows. Cast off.

BUTTONHOLE BAND

Work as given for button band, making 3 evenly spaced buttonholes when RC shows 5.

MOCK POCKET TOP

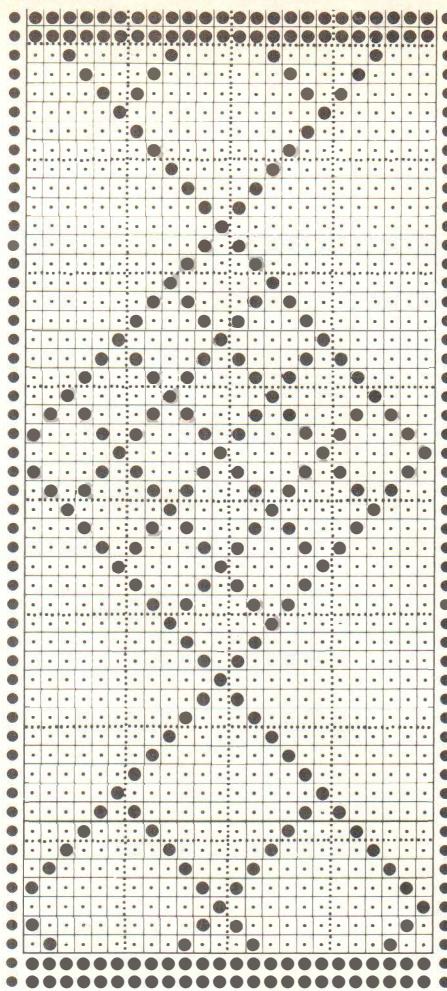
Work as given for button band over 49 Ns.

COLLAR

With RB in position, set machine for 1x1 rib. Push 191[195:199]Ns on MB and corresponding Ns on RB to WP. Work as given for button band from * to *. Using MT-3/MT-3, K34 rows. Cast off.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam. Join shoulder seams. Sew on bands. Overlap and sew ends neatly in place. Attach cast off edge of collar to neck edge. Sew mock pocket top neatly in desired position. Sew in sleeves. Join side and sleeve seams. Sew on buttons.



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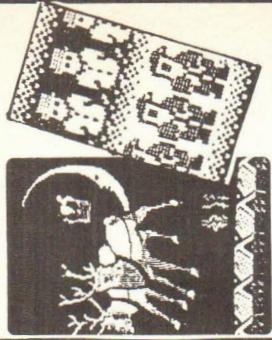
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— CHRISTMAS — DESIGN SHEETS

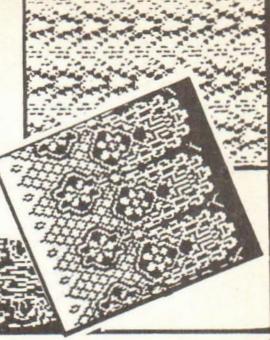


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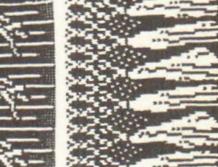
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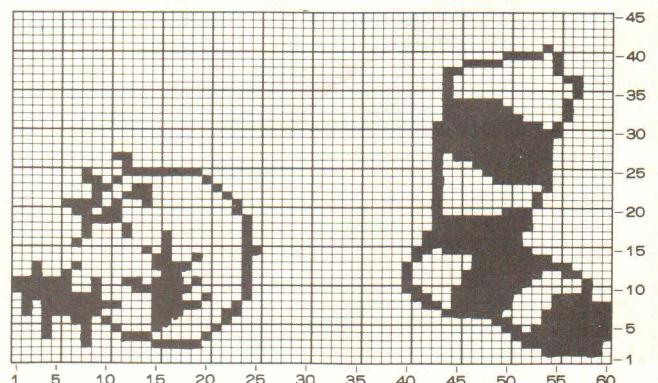
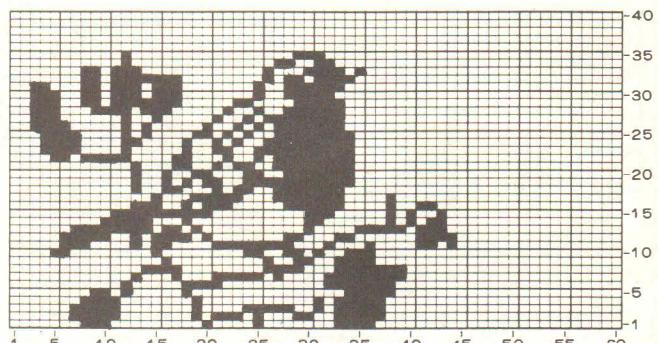
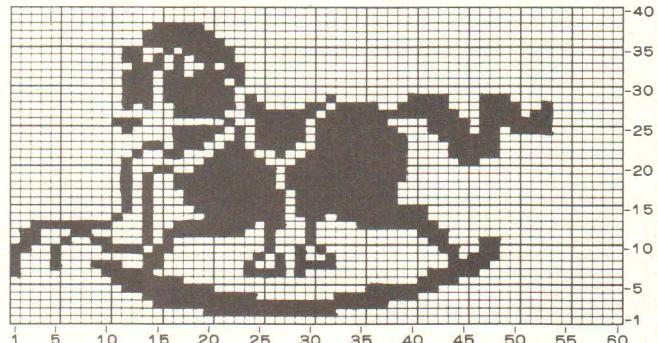
Jill Hargan gets us into the Christmas spirit with a selection of traditional motifs

My brief for this month's *MKN* was to do some patterns with a Christmas theme. This is not easy as there are such a huge number of possibilities and whilst Christmas patterns look nice at that time, one would still like to be able to wear the design after the event. Having given this some thought, I came up with the illustrated designs which I hope you can use.

The holly design is a 24 stitch design, but knitted using the A+B facility of the Brother, button 5 on the Knitmaster. The holly is knitted in two shades of green and I have added small quantities of Swiss darning in red for the berries. The robin above, I have knitted entirely in red. A few extra dots on the mylar sheet, however, would transform it into a different type of bird. If knitted in another colour, it would give yet another look.

The electronic machines allow a lot of flexibility in the positioning of patterns. To get really good results, this should be exploited. The movement of the needle one position from the right hand side of a pattern repeat to a position equivalent to half the motif width gives a stepped repeat and saves endless redrawing. Alternatively, use button/switch 2 to change the direction for yet a different result. The days of endless repeats where a pattern card is put in and then just knitted are over, so try and ring the changes.

Above the robin and holly is a rocking horse which is suitable for a child's jumper. This can also be embellished



with Swiss darning. It has been knitted here against a dark background which contrasts with the previous colours used. A contrast band of colour is always interesting and gives a focal point to a sweater. The Christmas stockings above it give a seasonal touch and are fun to use. Put them on the ends of a scarf, or a wall

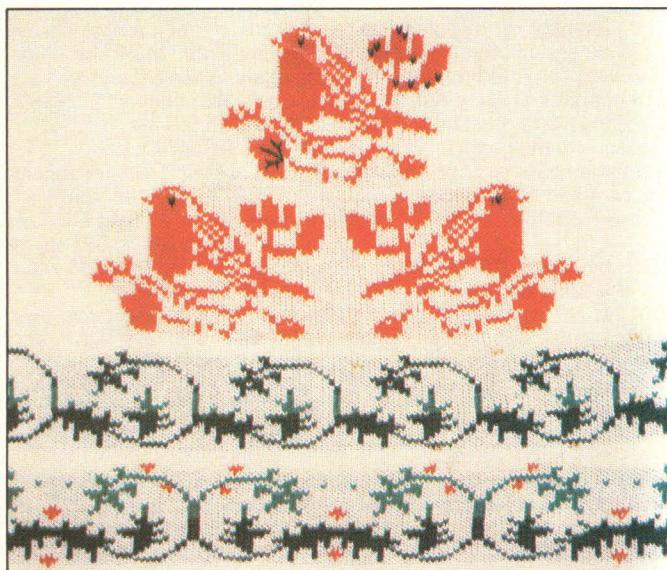
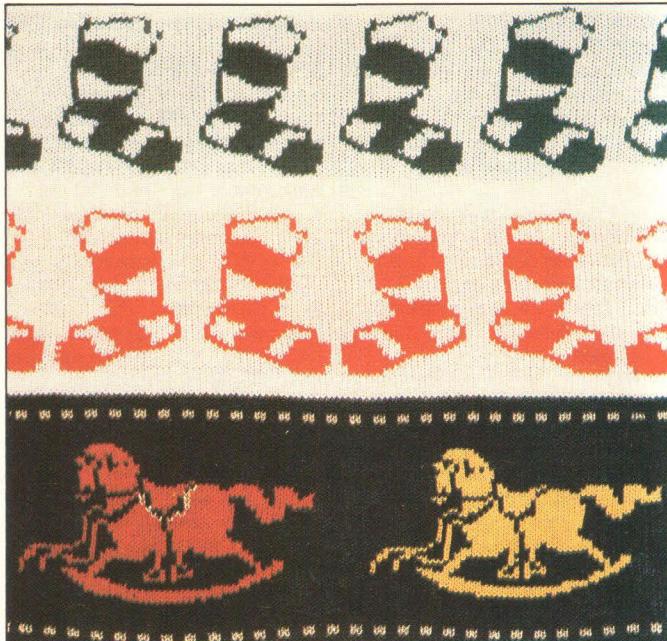
hanging or a Santa sack.

Each of these designs should be used in a different way on a different type of article. Do try them out.

Until next time, best wishes for the festive season.

Jill

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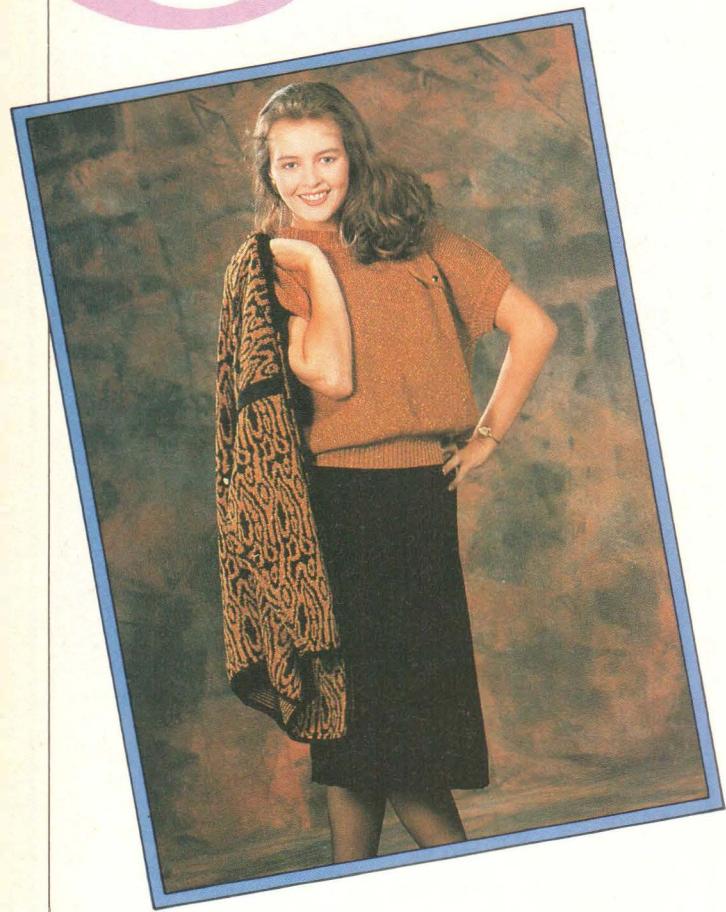
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EVENING ELEGANCE

MACHINES: These instructions are written for standard gauge punchcard machines with ribber and colour changer. We used a Brother 881 with ribber and colour changer.

MACHINES WITHOUT RIBBER:

See page 106

YARN: Tamm Estilo and Chic

FIBRE CONTENT: Estilo is 60% Acrylic, 40% Nylon. Chic is 57% Acrylic, 37% Nylon and 6% Polyester

COLOUR: We used Estilo in Black (MC) and Chic in Gold (C)

STOCKISTS: To obtain these yarns, please write to The House of Corbiere, Corbiere, Weston Road, Weston-upon-Trent, South Derbyshire DE7 2BH

SIZES

To suit bust 86-91[96-101:106-111]cm.

JACKET

Finished measurement 101[112:120]cm.

Length 67[72:76]cm.

Sleeve seam 38[40:43]cm.

TOP

Finished measurement 92[102:112]cm.

Length 52[54:56]cm.

SKIRT

To suit hip 91[96:101:106:111:106]cm.

Finished length 70cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Tamm Estilo.

2 x 450g cones in MC.

Tamm Chic.

2 x 450g cones in C.

1 pair of shoulder pads.

Waist length of 2.5cm wide elastic.

9 gilt buttons.

4 clasps or fastenings of your own choice for jacket.
Matching polyester thread for cut and sew necklines.

GARMENT WEIGHS

Jacket: 652g for size 86-91cm.
Top: 284g for size 86-91cm.
Skirt: 479g for size 91cm.

MAIN TENSIONS JACKET

After washing and steaming and counting MB Ns only, 31 sts and 66 rows to 10cm measured over Jacquard patt (tension dials approx 3/3).

TOP

After washing and counting MB Ns only, 25 sts and 66 rows to 10cm measured over tuck rib patt (tension dials approx 3/3). This fabric is very stretchy. Measure tension when fabric is relaxed.

SKIRT

Knit a swatch 7 pleats wide by 100 rows. Wash, dry and lightly steam. 7 pleats measure 20cm and 100 rows measure 22cm (tension dials approx 3/3). Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

NOTE

St counts refer to MB only. Inc, dec, cast on or off corresponding RB sts as required.

Move combs up regularly to avoid excessive stretching. Use claw weights at edges. When knitting Jacquard patt, first and last Ns must be on MB. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

For the top, we used Brother card 1. If necessary punch cards 1 and 2 before starting to knit.

JACKET

BACK

With RB in position, set machine for FNR. Push 84[93:99] Ns at left and right of centre 'O' on MB to WP. 168[186:198] Ns.

* Push corresponding Ns on RB to WP. CAR. Using MC, TO/TO, K1 row. Using MT/MT, K3 tubular rows.

Insert punchcard 2 and lock on first row. Set machine for Jacquard patt. K1 row. CAL.

Set RC at 000. Set carriage for Jacquard knitting. Release punchcard. Changing colour every 2 rows, work in patt*.

Dec 1 st at each end of every foll 44th[48th:50th] row, 6 times. At the same time, when RC shows 200, place a marker on the 25th st at either side of centre 'O'. K until RC shows 276[292:304]. 156[174:186] sts.

SHAPE ARMHOLES

Set RC at 000. Transferring sts from RB to MB as required, remove 30 sts at opposite side to carriage on to a st holder, K1 row, twice. 96[114:126] sts.

K until RC shows 164[184:200]. Transfer sts to MB. Using WY, K a few rows over 25[32:35] sts at left and release from machine.

Rep over 25[32:35] sts at right. Using WY, K a few rows over rem 46[50:56] neck sts and release from machine.

FRONT

(KNIT TWO)

With RB in position, set machine for FNR. Push 84[92:98] Ns at right of centre 'O' on MB to WP. Work as given for back from * to *.

Dec 1 st at right edge on every foll 44th[48th:50th] row, 6 times.

At the same time, when RC shows 130, place a marker on the 17th[21st:24th] st and the 65th[69th:72nd] st in from left edge. Also make a note of row on punchcard. Mark the same sts again when RC shows 170. K until RC shows 276[292:304]. 78[86:92] sts.

SHAPE ARMHOLES

Set RC at 000. Transferring sts from RB to MB as required, remove 30 sts at right edge on to a st holder. 48[56:62] sts. K until RC shows 164[184:200]. Transfer sts to MB.

Using WY, K a few rows over 25[32:35] sts at right and release from machine.

Using WY, K a few rows over rem 23[24:27] neck sts and release from machine.

CUT AND SEW NECKLINE

Mark back and front necklines as shown in diagrams. Work 2 lines of zig-zag stitch along lines and then cut away excess.

JOIN SHOULDER SEAMS

Push 25[32:35] Ns to WP. With right side facing, hang back left shoulder sts on to Ns. Remove WY. Push sts behind latches.

est



With wrong side facing, hang corresponding front shoulder sts on to Ns in front of latches. Remove WY.

Manually pull one set of sts through the other. Bind off using figures of eight graft. Rep for rem shoulder.

NECKBAND

Push 65 Ns at left and right of centre 'O' to WP. 130 Ns.

■ Using WY, cast on and K a few rows. Using nylon cord, K1 row. Set RC at 000. Using MC and MT+1, K4 rows.

Bring RB into WP. Arrange sts for 2x1 rib. Insert comb and hang weights. Using MT-1/MT-1, K40 rows.

Transfer sts to MB. Using MT+1, K4 rows. Push Ns to HP. Place a piece of card behind N butts to prevent them from moving.

With right side facing and with garment upside down, place neck (approx 1/2cm in from edge) evenly on to Ns.

Pick up loops from first row of MC at beg of neckband and hang on to Ns. ALL sts must be behind latches. Push Ns back slightly so latches begin to close. Using MC, manually knit each st returning Ns to WP.

Pull garment carefully towards you and allow to hang down. Bind off using figure of eight graft ■.

SLEEVES

With RB in position, set machine for FNR. Push 37[42:46] Ns at left and right of centre 'O' on MB to WP. 74[84:92] Ns. Work as given for back from * to *. Shape sides by inc 1 st at each end of every foll 6th row, 41[44:47] times. 156[172:186] sts.

K until RC shows 252[264:284]. Place a marker at each end. Set RC at 000. K68 rows. Transfer sts to MB. Using MC and MT+1, K1 row.

Using nylon cord, K1 row. Using WY, K a few rows and release from machine.

ARMHOLE TRIM (KNIT TWO)

With RB in position, set machine for FNR. Push 78[86:93] Ns at left and right of centre 'O' to WP. 156[172:186] Ns. Push corresponding Ns on RB to WP.

Slide lever II, TO/TO. Using MC, cast on and K2 tubular rows. Slide lever I, using MT-1/MT-1, K1 row. Set machine for tubular knitting. Set RC at 000. Using MT/MT, K40 rows.

Transfer sts to MB. Using MT+1, K1 row. Using WY, K a few rows and release from machine.

Leave the 156[172:186] Ns in WP. With right side facing, hang one armhole edge evenly on to Ns. Place shoulder seam to centre 'O'. Push work behind latches.

With wrong side of armhole trim facing, hang last row of



MC on to Ns in front of latches. Remove WY. With wrong side of sleeve facing, hang last row of MC on to Ns in front of latches. Remove WY. Manually pull sleeve sts through both garment and trim sts. Bind off using figure of eight graft. Fold armhole trim over towards sleeve. Join side of sleeves and edges of trims to sts of armhole shapings using the same method.

EPAULETTE (KNIT TWO)

** With RB in position, set machine for FNR. Push 2 Ns on MB and corresponding 1 N on RB to WP.

Using MC, cast on and K2 tubular rows. Cont in FNR using MT+1/MT and inc 1 st (fully fashioned method) at each end and on each bed, on every alt row, until there are 14 sts on MB and 13 sts on RB **. K30 rows. Transfer sts to MB. Using WY, K a few rows and release from machine.

ATTACH EPAULETTE TO GARMENT

With right side of jacket facing, push 14 Ns through top of armhole, just above armhole trim and with 7 Ns at either side of shoulder seam. Push work behind latches.

Hang MC sts from last row of epaulette on to Ns in front of latches.

Manually pull one set of sts through the other. Bind off using figure of eight graft. Hold epaulette in place with button. Rep for opposite side.

BACK BELT

Work as given for epaulette from ** to **. K50 rows.

Dec 1 st (fully fashioned method) at each end and on each bed on every alt row until there are 2 sts on MB and 1 st on RB. Fasten off.

Stitch belt in position between marked sts. Remove marker threads. Sew on button at each end.

MOCK POCKET FLAP (KNIT TWO)

RIGHT FRONT FLAP

Beginning with the 17th[21st: 24th] N at right of centre 'O', push 48 Ns at right to WP. Work as given for back from * to *, commencing patt on row previously noted when working front.

K40 rows. Transfer sts to MB. Using MT+1, K1 row. Cast off loosely.

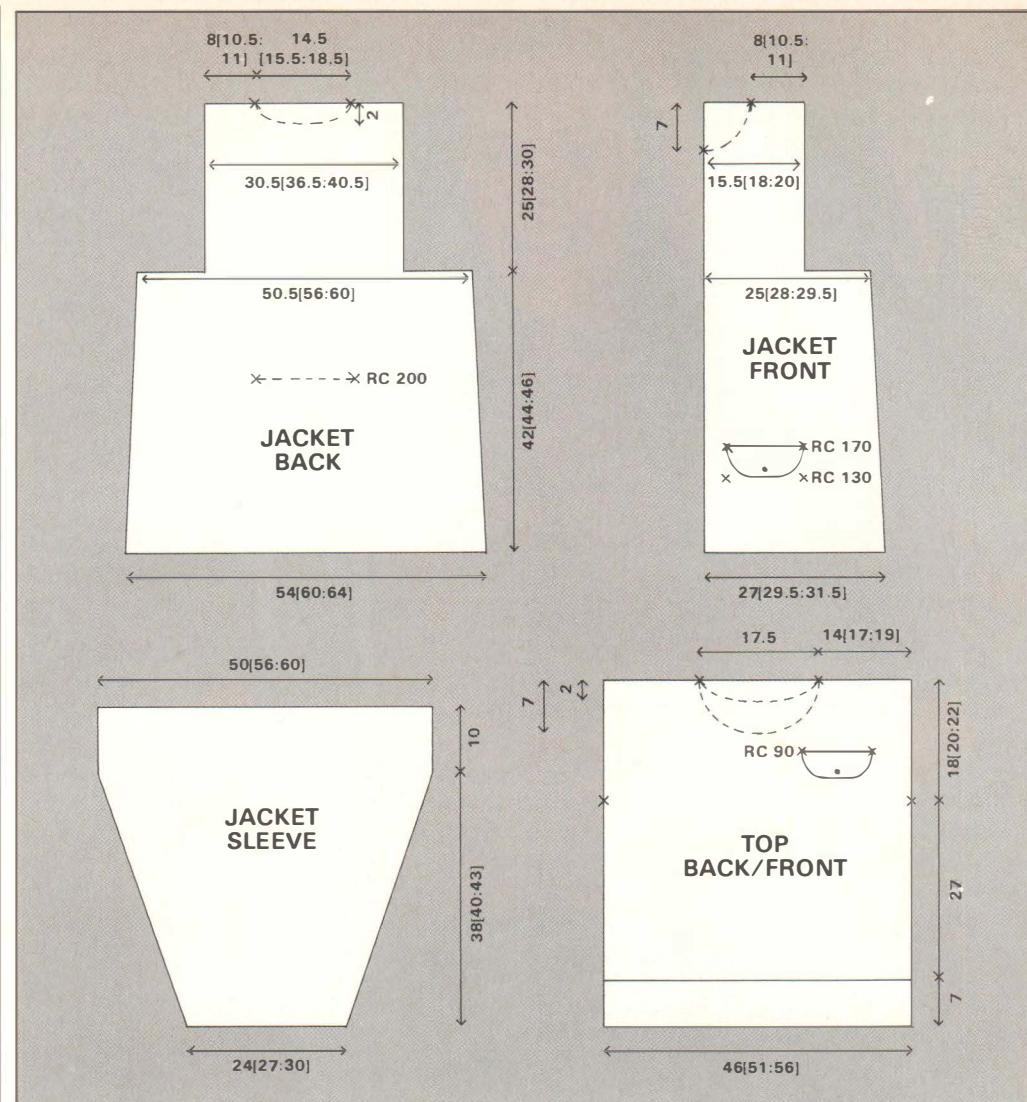
Round off corners as shown in Diagram 1. Zig-zag along lines and cut away excess.

LEFT FRONT FLAP

Work as given for right front flap, reversing N settings.

BINDINGS POCKET FLAP (KNIT TWO)

*** With RB in position, set



machine for FNR. Push 8 Ns on MB and corresponding Ns on RB to WP. Using MC, cast on and K3 tubular rows. Arrange sts as shown in Diagram 2 **. Using MT-1/MT-1, K120 rows. Cast off.

Stitch binding neatly around edge of pocket.

With right sides tog, pin pocket flaps in position. (RC 170). Stitch in place. Fold down so that the right side of flap is showing. (RC 130). Stitch sides neatly in place for approx 1 cm. Sew on button.

Rep for rem front.

LOWER EDGE OF SLEEVE (KNIT TWO)

Work as given for pocket flaps from *** to ***.

Using MT-1/MT-1, K92 rows. Release on WY.

CENTRE FRONT AND LOWER EDGES

Work as given for pocket flaps from *** to ***.

Using MT-1/MT-1, K1200 rows. Release on WY.

TO MAKE UP

Wash and block pieces. Allow to dry completely before steaming. Do not allow iron to touch fabric. Round off centre front lower edges. Sew along lines using zig-zag stitch. Cut away excess.

Join side and sleeve seams.

Attach binding to lower edge of sleeves, jacket and centre front. Start at neckband, work all the way round and finish at neckband on opposite front. Adjust length of bindings as required.

Attach clasps or fastenings of your own choice. Tape shoulder seams to avoid stretching. Give a final steam paying special attention to all curved and bound edges.

TOP BACK AND FRONT ALIKE

With RB in position, set machine for 2x1 rib. Push 116[128:140] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-1/MT-1, K40 rows.

Transfer sts to 1x1 setting. First and last Ns must be on MB and N 1 at right of centre 'O' in WP. Insert punchcard 1 and lock on first row. Set machine for tuck rib patt, with card to rotate every 2 rows i.e. to elongate. Using MT/MT, K1 row. Release punchcard. Set carriage for tuck rib. Set RC at 000. Cont in patt.

K178 rows. Place a marker at each end for start of armholes. Set RC at 000. K90 rows. Place a marker on the 18th and 48th

sts at right of centre 'O' for front pocket position. K until RC shows 118[132:144].

Set machine for 1x1 rib. K1 row. Using WY, K a few rows over 36[42:48] sts at right and release from machine.

Rep over 36[42:48] sts at left. Using WY, K a few rows over rem 44 neck sts and release from machine.

CUT AND SEW NECKLINE

Mark back and front necklines as shown on diagrams. Work 2 lines of zig-zag stitch along lines and then cut away excess.

JOIN ONE SHOULDER SEAM

Push 36[42:48] Ns to WP. With right side facing, hang back left shoulder sts behind latches.

With wrong side facing, hang corresponding front shoulder sts on to Ns in front of latches. Remove WY.

Manually pull one set of sts through the other. Bind off using figure of eight graft.

NECKBAND

Push 80 Ns at left and right of centre 'O' to WP. 160 Ns. Work as given for jacket neckband from ■ to ■, but using C.

Join rem shoulder seam using the same method as before.

ARMHOLE BAND (KNIT TWO)

Push 100[112:124] Ns to WP. Work as given for neckband, but attaching to armhole edge. Match shoulder seam to centre.

EPAULETTE (KNIT TWO)

Work as given for jacket epaulette from ** to **, but using C. K30 rows. Transfer sts to MB. Using WY, K a few rows and release from machine.

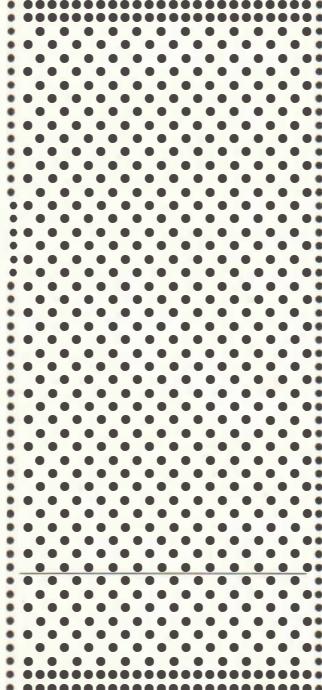
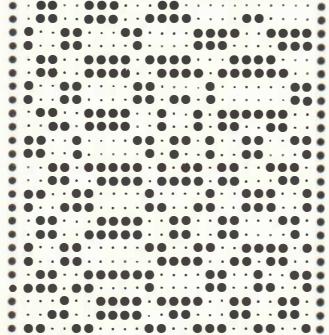
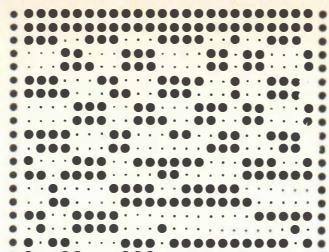
ATTACH EPAULETTE TO GARMENT

Foll the same method given for jacket.

MOCK POCKET FLAP

With RB in position, set machine for 1x1 rib. Push 30 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib, ensuring N 1 at right of centre 'O' is in WP. Using C, cast on and K3 tubular rows. Insert punchcard 1 and lock on first row. Set machine for tuck rib patt with card to rotate every 2 rows. Using MT/MT, K1 row. Release punchcard. Set carriage for tuck rib and K24 rows.

Transfer sts to MB. Using WY,

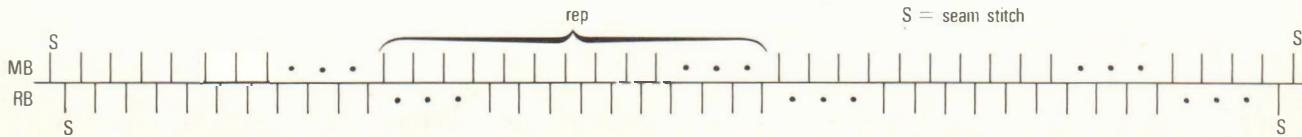


PUNCHCARD 1

Reproduced courtesy of Brother

PUNCHCARD 2

DIAGRAM 3 SKIRT — PLEATING



K a few rows and release from machine.

Round off corners as shown in Diagram 1. Zig-zag along lines and cut away excess.

POCKET FLAP BINDING

Using C and MT-1/MT-1, work as given for jacket bindings from *** to ***, but knitting only 90 rows.

TO MAKE UP

Do not steam or press. Bind edge of pocket flap. With right sides tog, pin flap in place between markers on front. Backstitch through open loops of last row, unravelling WY as you go. Fold over so that the right side is showing. Stitch sides neatly in place for approx 1cm. Sew on button. Join side sleeves. Join neckband seam.

SKIRT

FIRST PANEL

With RB in position, set machine for FNR. Push 145[145:158:171:171:184] Ns on MB and corresponding Ns on RB to WP (first and last Ns on MB).

Slide lever II. Using MC and T0/T0, cast on. Insert comb and hang weights. Slide lever I. Using MT-1/MT-1, K2 tubular rows. Using MT/MT, K1 row. Arrange sts as shown in Diagram 3. Set RC at 000. Commencing at MT+1./MT+1., dec tensions by one dot and place a marker at each end of every foll 60th row, 5 times in all. K until RC shows 318. Transfer sts to MB. Using MT+1, K1 row. Using WY, K a few rows and release from machine.

SECOND PANEL

Work as given for first panel, but over 145[158:158:171:184:184] Ns.

THIRD PANEL

Work as given for first panel, but over 158[158:171:171:184:184] Ns.

Join panels neatly tog, matching side markers as you go.

WAISTBAND

Push 137[146:155:165:174:183] Ns to WP. With wrong side facing, hang half of waist edge evenly on to Ns. Set RC at 000. Using MC and MT+1, K20 rows. Using MT+5, K1 row. Using MT+1, K19 rows. T10, K1 row. Cast off loosely. Rep for rem half of waistband.

TO MAKE UP

Join waistband seams. Fold waistband in half to inside and catch in place, leaving an opening for elastic. Insert elastic. Close opening.

Lay skirt flat and slightly open pleats out at lower edge. Steam — do not touch fabric with iron. Allow to dry completely before moving on to next section. Either use a foundation slip or line skirt to prevent seating.



DIAGRAM 1

Attach this edge to garment
Cast off or held sts

MOCK POCKET FLAPS
JACKET AND TOP

Stitch along dotted line.
Cut away excess
Bind edge

Cast on edge

DIAGRAM 2

BINDING

Reproduced courtesy of Brother

Attach this section to wrong side



Attach this section to right side

S = seam stitch

Irene Krieger

Irene Krieger moves on to the tension masts and tuck stitch on the 6000E

Over the last five months, the stitch patterns I have created have been made on the Duomatic with adapted instructions for the 6000E. This month, to redress the balance, I am going to discuss tuck and Aran patterns that can be made using the built-in patterns of the 6000E. Before I begin that section though, I shall continue with my explanations of the parts of the machine and this month it is the turn of the tension masts. This advice/explanation, of course, applies to both machines.

When a non-knitter looks at a knitting machine, the first comment usually is that it looks complicated and then they ask what the 'antennas' are for. These 'antennas' of course, are the tension wires on the tension masts. If there were no tension masts, the yarn would have to be fed manually to the locks.

For explanation purposes, the structure of the masts can be divided into three sections, the mast itself, the tension discs and the tension wires.

The function of the mast is simply to hold the tension disc apparatus and the tension wires up above the beds. It also holds a triangular yarn guide. Always thread the yarn through this guide because it keeps the yarn away from the back of the machine and lessens the risk of snagging. Additionally, below the guide, your machine may be fitted with yarn cups. We are lucky in the UK in that coned machine knitting yarn is easily available. Many other countries are not so fortunate and their knitters have to use hand knitting yarns. These small balls are used up very quickly and the knitter needs to have them in view to be able to keep an eye on the amount of yarn left — hence the provision of yarn cups. Whether or not you have them on your machine is up to you.

Over the years I have seen yarn cups holding an amazing collection of bits and pieces from apple cores to a tiny kitten. (The owner said it was the safest place for it because she could guarantee its whereabouts). Mostly though, the cups seem to be used to store the tools and old pens. It is a practice which I discourage because in my experience, the yarn is constantly snagging on these things. I have been told a frightening tale of yarn wrapping itself around a tool standing in a yarn cup and the tool being flung into the face of someone sitting nearby. Luckily, she just got a fright but it could have been very nasty. It is much safer to keep the tools on the stand tray provided.

When threading the machine, after the guide, the yarn passes between the tension discs. The discs are housed in a tubular structure that sits on the top of each mast. Be sure that the yarn really does go between the discs and doesn't just sit on top of them. If the discs are held slightly apart, you will see a small pin. Pass the yarn under this pin and it will stop the yarn from slipping out during knitting.

At the side of each set of discs is a dial numbered from 1 to 7. This dial regulates the amount of pressure on the discs and therefore how easily the yarn is allowed to pass through. 1 is the loosest setting and 7 the tightest. The setting you choose is governed by the thickness and texture of the yarn and the type of stitch pattern being knitted. On the whole, thick or textured yarns will require less tension than smooth or fine yarns.

After the discs, the yarn is threaded through a loop at the end of the tension wire and then through another guide into a yarn eyelet which is held in the lock or colour changer.

The tension wires work

along with the tension discs to ensure that the yarn is fed evenly to the locks. The next time you have work on the machine, knit a little and watch what the tension wires are doing. When the knitting begins, they come down quite a long way as the yarn is being knitted up. As the locks are moving out of the work, the yarn is no longer being used but it is still being pulled from the cone. At this stage the wires go up to take up the slack yarn and to ensure that it is always held tight over the locks.

There is no right or wrong setting for the tension discs (called top tension) which will probably vary from mast to mast even with the same yarn. As a very general guide, spread the fingers of one hand. The space between the tip of the thumb and little finger is the distance the tip of the tension wire should be from the last yarn guide when the machine is at rest with the locks at the colour changer side. Please remember that this is only intended as a guide and once again, what works well for you is the right top tension to use.

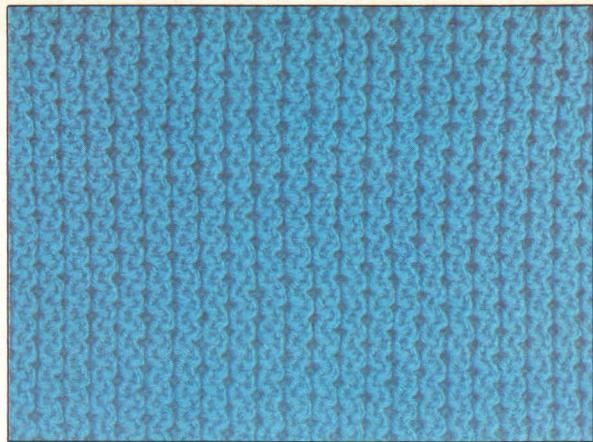
If you are experiencing problems with loops at the edge of your work, it's almost certain that the top tension is too loose and the tension wires cannot recover enough to hold the yarn tight over the locks. If the edges are very tight, the reverse is often the case.

I have two useful tips about top tension. At an exhibition once, I was having endless trouble with loops on the edges. No matter what I did it made no difference. In desperation, I had even tried the mast from another machine. It was only when standing away from the machine that I spotted the cause. My machine was set up under a high shelf. When knitting, the tension wires were hitting the shelf which was stopping them recovering fully. Moving the machine six

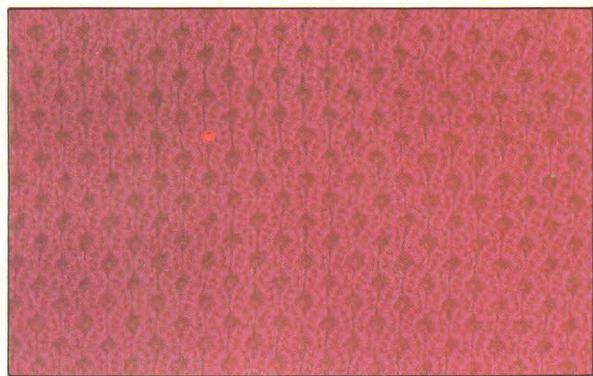
inches out solved the problem. Knitters who work under a sloped ceiling should also take note!

The second tip may come in useful when working with very fine yarns. Sometimes, it is just not possible to tighten the top tension sufficiently to stop the yarn slipping. Tape a two-inch length of plastic tubing to the back of the mast under the tension discs and use this as an additional yarn guide and the problem may be solved. It goes without saying that the edges of the tube must be filed absolutely smooth so as not to snag the yarn. The tube can safely be left in place for future use.

Now for the tuck and Aran patterns on the 6000E. Built into the machine are many stitch formations which are suitable for these purposes. When choosing from the built-in patterns, look carefully at the pattern graphs at the back of the *Stitch Pattern Book*. On the whole, you can discount the 'picture' type patterns such as cars and animals. Concentrate instead on the geometric ones.



SWATCH A
1000/138



SWATCH B
1000/140

Pattern graphs must be considered along with the knit technique numbers and this is particularly true when working with tuck stitch. It is the combination of stitch pattern and technique which will decide how many rows of tucking will be on each needle. You cannot control this manually when working with the computer because there are no arrow keys on the front locks. The computer will be reversing the pushers for you.

Using pattern 1000 is the same as setting one pusher up and one pusher down. By working with technique 138, there will be two rows of tuck on the stitches that are represented by the black squares of the graph. This is shown on Swatch A. Using technique 140 will automatically give four rows of tuck on the black squares as can be seen on Swatch B. For this article, I am using techniques which tuck on black squares but there are technique numbers available which tuck on white squares.

If you want more rows of tuck, there are several ways you



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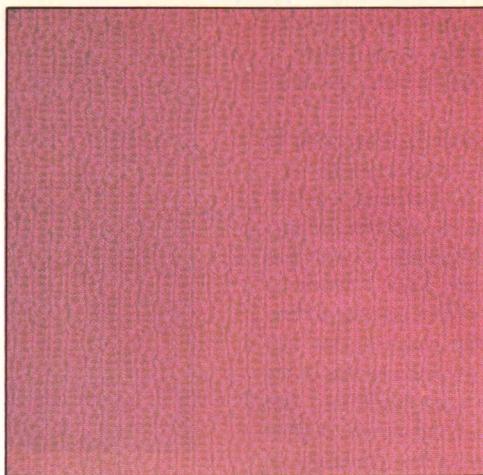
Irene Krieger

can go about it. The most obvious way is to draw a card to give exactly what is needed or alternatively, you can cheat. The computer will not allow the pattern to be elongated after a tuck technique number has been entered but it is happy to elongate after the slip stitch number. If you tell the computer that you want to knit technique 170 but set the front lock to KX instead of LX, the computer will not know and you will get tuck stitch.

When working single bed tuck, the rule still applies that adjacent needles should not be tucking at the same time. For double bed tuck, use back bed needles and the back lock set to N. A word of caution, where there are black squares on top of each other with no white squares in between, remember that the tuck rows will pile up until a white square comes up to knit them off. If you elongate, the number of white

squares, as well as black, will be increased so there will be larger areas of plain knitting in the work. Equally, one row of tucking on each black square is an option not offered for double bed tuck. It is available though for single bed tuck (technique 129). Swatch C was worked by telling the computer to use pattern 1008 and technique 129 and then working with stitches on both beds.

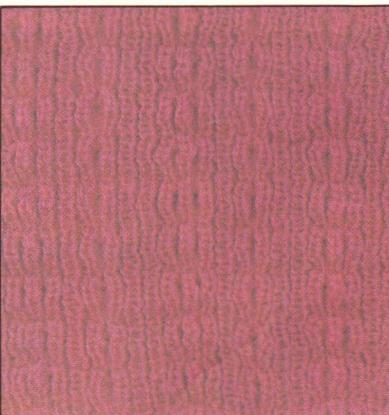
On page 136 of the *Stitch Pattern Book*, there are some interesting 'one line' patterns such as two white, one black (two pushers up, one down). These can make very nice tuck patterns but, used as they are, the work would just pile up on the machine. For Swatch D, pattern 1105 has been knitted in Fair Isle to show that the black squares do not reverse. Where there are pink stripes, in tuck, these would be row after row of tucking on the same



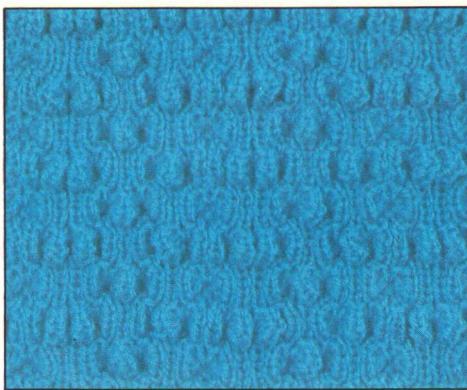
SWATCH C
1008/129



SWATCH D
1105/183



SWATCH E
1105/140
N/KX K6 ROWS
N/N K2 ROWS



SWATCH F
1106 ADD 1106 COL REV DIST R.O.
K.TECH 140

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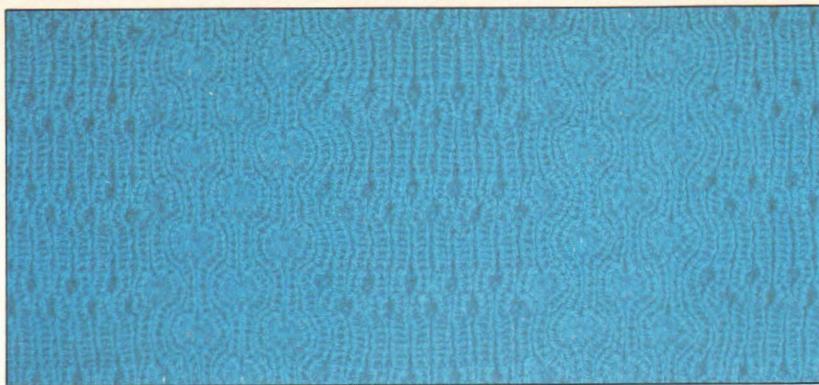
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SWATCH G

1000 ADD 1000 DIST STS 0, ADD 1000 DIST STS 0, ADD 1000 DIST STS 0,
ADD 1000 DIST STS 0, ADD 1004 DIST STS 0, ADD 1004 DIST STS 0/140

needles.

Depending on the method used to 'adapt' pattern 1105, different patterns will result. Swatch B shows the same pattern worked in technique 140 but after six rows, the NX lever was set to N for two rows to knit off the tucks. Varying the number of tucking and plain knitting rows will change the look of the stitch pattern.

Swatch F was made by putting a similar pattern, number 1106, on top of itself but after reversing the colours so that where there were black squares, now they are white.

This has the same effect as using arrow keys to reverse the pushers and the machine will knit where it previously tucked. Swatch F was programmed as follows: 1106 ADD 1106 COL REV. DIST R.O.

When it comes to putting together Aran type patterns as discussed last month, ie panels of different patterns next to each other, be sure to choose patterns which are of the same height. If you don't, whilst the taller of the patterns is still being worked, you will have plain knitting over the shorter

patterns. Swatch G shows pattern 1000 which is two squares deep worked next to pattern 1004 which is four squares deep. Once again, technique 140 was used which gave a total of eight rows of tuck on the needles. To make wider panels, pattern 1000 was programmed in five times and 1004 twice.

This neatly brings me on to another point about Aran patterns for the 6000E. Sometimes it is simpler to draw a card for the panels of the different stitches than to program them in. For

example, if pattern 1000 is to be entered twenty times followed by another pattern ten times and something else three times and so on along the bed, you might just as well draw the card for the equivalent twenty times pattern 1000 and enter it once. There is no point in making extra work and it saves the frustration of forgetting where you are if you get interrupted.

Drawing cards is a subject which will have a whole article to itself in the future. Next month, I will continue where I left off last month and will suggest some ways that extra textures can be incorporated into Aran-look patterns.

Until then, compliments of the season.

Janet



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MAST

This summer I arranged to have a holiday in the States with my partner Jon Crane, who is head of Surface Decoration at Winchester School of Art, and with whom I worked on the design for knitting books and design workshops for Nihon Vogue in Japan. I had been thinking and wondering for some time whether there would be any interest and enthusiasm if I went to America to do some lectures, workshops and master classes. So, once we had made our holiday reservations, I wrote to two knitters I had met in Montreal last year and told them I was going to visit the East Coast. By return came invitations to work with their clubs. Within a few days letters began to arrive from other clubs and guilds. The great American grapevine had sprung into life. I was like a lamb to the slaughter, having never experienced the knitting grapevine I had no idea of its power, speed and velocity. Before I realised, I had booked half our holiday away, swept along on the sheer enthusiasm of the American knitters. To begin with, I hardly dare tell Jon Crane he was booked to do so many design workshops with me. As it turned out, as soon as he saw that three of the bookings were in Pennsylvania there was no problem! The Harrison Ford film 'Witness', was filmed in the area where we were to stay; not to mention it being the home of the Amish community and their wonderful quilting, who could resist that?

We arrived in New York on 20th July and had a few days touring some of the many galleries and museums. Even on holiday one never stops looking and observing with design in mind. Two exhibitions particularly stick in my mind; one of Andean



John Allen with Machine Knitting Exchange

Four Cornered Hats and a Matisse show.

The hats were woven by the people of the Andes as long ago as the 4th century. Not only were these hats inspirational, having complex patterning and wondrous colourings, but the condition of most of them made them appear as if they had only recently been made. They looked so exquisite. It is a great pity this exhibition will not travel here and so allow more people to see the patience and craftsmanship of the Andes people. I shall return to the topic of patience later!

If my use of colour could be influenced by any one person, I hope it would be Matisse. It is impossible to describe this artist's use of colour and tone, it is just totally extraordinary and stunningly beautiful. His work is a wonderful inspirational source to us all for pattern, colour and the

unusual combination of these.

On our fourth day we were picked up at the hotel, to be taken to New Jersey by a Limo! The Machine Knitters Exchange where we eventually arrived is run with amazing energy and efficiency by Reasha Nelson. It was here we did our longest workshop, three days. On the first day Jon Crane demonstrated a number of basic design techniques, showing ways of putting design ideas down on paper, we then got the knitters to do some of the paper design exercises themselves. By the end of the first day we had them cutting, painting and collaging, never mentioning knitting. I think many of the knitters wondered where they were going, but most seemed to have enjoyed the day, producing original paper ideas from which Jon and I knew we could get them to work, eventually producing their



ER touch

own original knitting.

Next day we pursued the paper work further, this is the stage when normally we would work out many different interpretations of the one idea, but with knitters not used to designing this can be counterproductive. They need the encouragement of being able to see how the work can end up as knitting so we proceeded to the stage of interpreting the paper work on to graph paper. From these graphed-out ideas, punchcards were made and knitting started. By the afternoon of the third day many knitters had started knitting and began to experience my rather unconventional approach to sampling! We had knitters adding picot edges and partial knitting, not to mention odd, yes odd, rows of colour and even lurex to their work. Unfortunately time as always ran out and not everyone reached the final stage, but judging by the laughter and the results, many knitters had surprised themselves and at least one who we met later

produced a small range of lovely knitted swatches from her original paper ideas. On the Monday evening during this 3-day workshop I went to the Westchester Knitting Guild, to talk and show slides, once again meeting knitters I first met in Montreal.

One of the biggest problems I find going round clubs anywhere is the need most knitters have for instant results! This, of course, is not possible if one is developing design ideas. This seeming lack of patience by so many machine knitters is so sad and can be so destructive to their personal development. Everyone is capable of creating original ideas, but it does take time. I realise more and more how indoctrinated many machine knitters have been by the machine makers who have, for years, sold their machines on the premise of every owner of their machines being able to knit a sweater in an evening!

There are so many wonderful techniques the machines will do which are so



John giving a demonstration

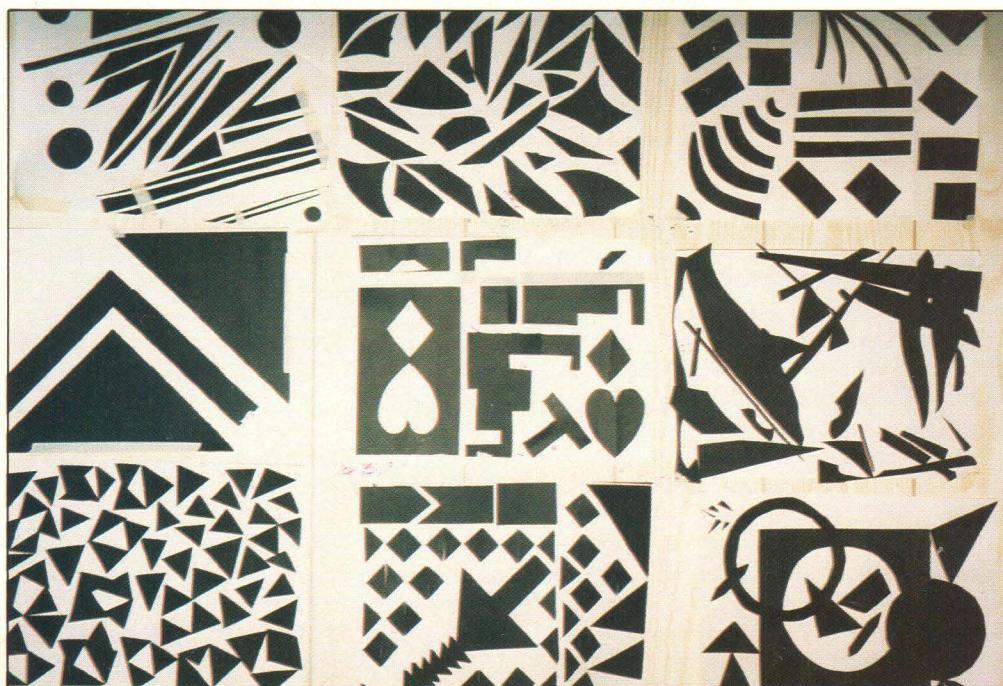
easy, but do take time and PATIENCE. If the craft of machine knitting is to move forward we all have to promote the idea of knitting sweaters of the standard, workmanship and design we see and covet in expensive shops, but could not afford. Invariably the expensive sweater is so priced because of the time it took to knit and the quality of the

yarns used. Any competent knitter with patience could probably knit such sweaters. I make this point so strongly as patience seems to be held at a premium and used so miserly by so many machine knitters!

On the Thursday and the following Monday we did workshops in New Jersey and Long Island. These were one day workshops, mixtures of master classes, design demonstrations and slide presentations. On the following Tuesday we hired a car and drove to East Petersburg in Pennsylvania, to stay with another knitter I met in Canada, Anne Rogers.

The first part of the drive there was more intense than interesting, having never driven an automatic car and travelling on the opposite side of the road to normal and always seemingly to have ten roads to choose from at every junction, all encouraged the legendary designer temperament to come out! "Oh xxxx I've taken the wrong road again!"

We spent two days in the countryside around Lancaster. This is the beautiful area where the Amish community live. We stayed in a country



Black and white basic design exercise



MASTER touch

guest house of great style 'Fasset Mansion' with much to recommend it. An old-style American house with beautiful proportions and owners who have lavished great attention on it. The stencilling on walls, furniture and floors are worth a visit in themselves. In those two days we did all the usual tourist things. Jon often talks to quilting clubs, so we particularly sorted out places to see Amish quilts, which are rightly famous.

Day three out of New York saw our arrival at grandpa's house, the home of Anne Rogers and her family. Anne is as besotted with knitting as I am, it was entirely due to her encouragement, Jon Crane and I arrived in Pennsylvania at all.

It was from grandpa's house we sallied forth over the next week. Three different clubs were visited to do one and two-day workshops. Lynn Wohlson opened her home for the first whole-day workshop. We never did discover what she did with her husband and family while we were allowed the total run of her home. Once the knitting bug has bitten I think husbands and families give in, at least, if they are sensible! Lynn was also rash enough to sign up for all our Pennsylvania classes, so along with Anne, acted as our guide and often driver as well. The journeys to the different venues were full of laughter and talk of knitting.

After Lynn's we went to Carlisle to the Ashford Knitting Studio, run with such dedication by Ginnie Ashford. At Carlisle we explored paper designing into knitting even further, with some very rewarding and interesting results. These came from the knitters who worked with patience and had open minds to constructive advice. The Ashford club has a redundant church as its home, there is a wonderful, well-stocked shop, with yarns, machines and equipment; a huge studio able to



Discussion and criticism of knitted swatches

accommodate machine or design workshops, plus the old church proper still retaining its pews, which would make the most wonderful lecture hall. The Ashford Studio is, I would think, every knitter's dream set-up, certainly mine.

We ended our workshop days at the Nimble Thimble knitting club in Lancaster. The day was filled with master classes and a lecture/slide presentation. The rest of our time in Pennsylvania was given over to some pretty hectic sight seeing, organised by Anne Rogers in the same thorough way she had organised our visit to the clubs in her area. An Amish farm, a country house and a visit to some thirty odd studios, housed in an imaginatively converted warehouse. Each studio was the workplace or show case of some crafts-person. The breadth and variety of the work was fascinating and made one want to go away and start knitting AGAIN!

On the last day in Pennsylvania we left East Petersburg early and arrived at Newark where, after great highway confusion and kind help from an American driver, we delivered the car back and

set off for New York where we had three more interesting days holiday.

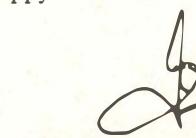
The highlight of one of these was an evening spent at Susan Berkes' home by the Hudson river. Susan was representative for Brother machines but now acts as consultant to private companies, using her unique knowledge of the machine knitting trade to great effect. With her and her husband that evening was Margaret Turner from Bramwell Yarns, who had just finished a working tour of the East Coast. All of us had had little time to relax, we were exhilarated, we sat eating, drinking and, of course, talking knitting, with the fireflies in the trees and views of the Hudson river in front of us, the end to a great day.

Once the workshops were over I began to reflect on the clubs we had visited and all the hospitable knitters we had met. The American knitter is like knitters everywhere; enthusiastic, willing to travel miles to a special class or event. They are very open and always looking to advance their knitting knowledge. Working with them was an exciting experience and one I

hope to be able to repeat again. Since arriving back I have been asked by the Knitting Guild of America to be their guest lecturer at the annual convention in St Louis in March 1991. As I sit writing this in my studio, America seems far away, but the experience will live on with happy remembrances for a very long time.

To accompany my article I took photographs of the clubs we visited and some of the work produced at different stages of completion. Unfortunately, I have to make a confession which is a standing joke amongst my friends, I'm a rotten snapper! So please all you lovely knitters over there, if you had your hands, head or even your whole self chopped off forgive me, I promise, I'll do better next time, as indeed I hope will the lady, who at one workshop left the bleach on her knitted swatch too long, and ended up with a hole to wear!

Happy Christmas


John

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Unisex Reindeer Sweater

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 106

YARN: BK 4 ply Acrylic

FIBRE CONTENT: 100% Acrylic

COLOUR: We used Mink 045 (MC), Beige 046 (A), Cream 006 (B), Rust 007 (C) and Sage 039 (D)

STOCKISTS: To obtain this yarn, please write to BSK Ltd, Murdock Road, Bedford MK41 7LE

SIZES

To suit bust/chest 86[91:96:101:106:111:116]cm.

Finished measurement 91 [99:104:109:114:119:124]cm.

Length 57.5[61.5:64.5:64.5:69:72:74]cm.

Sleeve seam 47[48:50:52:54:54:55]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

BK 4 ply Acrylic.

1 x 350g cone in each colour.

GARMENT WEIGHS

489g for size 106cm.

MAIN TENSION

32 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 8).

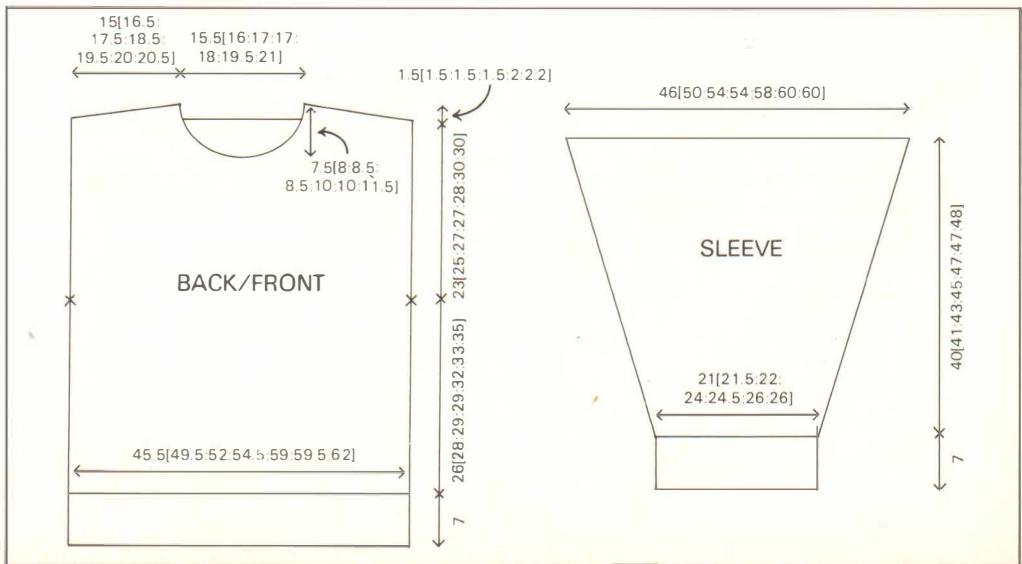
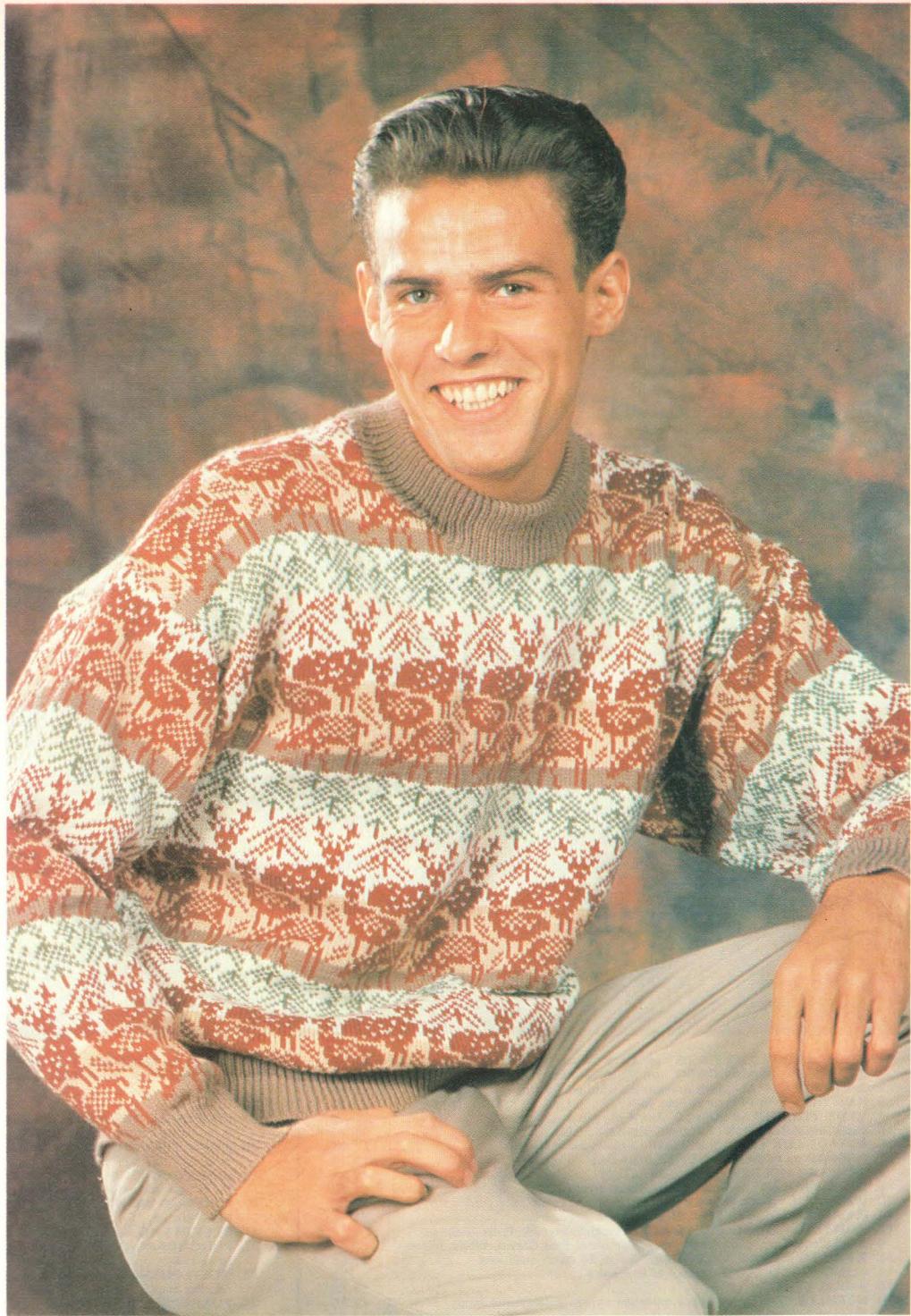
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

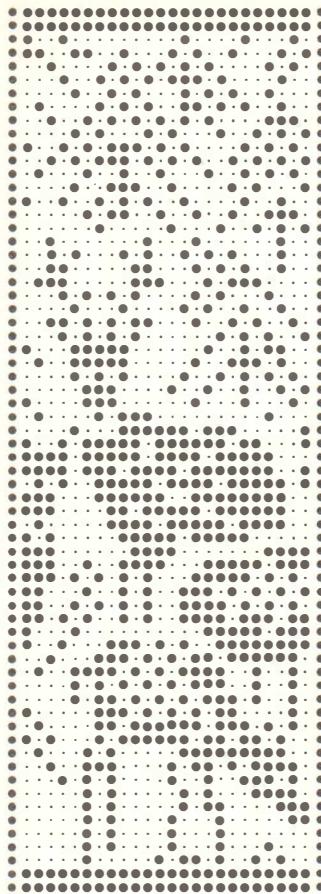
NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.



PUNCHCARD PATTERN

Punch card before starting to knit.



COLOUR SEQUENCE

MC+C, K6 rows.
A+C, K20 rows.
B+C, K21 rows.
B+D, K15 rows.
These 62 rows are rep throughout.

BACK

With RB in position, set machine for 1x1 rib. Push 146 [158:166:174:182:190:199] Ns on MB and corresponding Ns on RB to WP. * Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-6/MT-6, K30 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. CAR. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt *.

K 94[101:105:105:115:119:126] rows. Place a marker at each edge for start of armholes.

K until RC shows 176[191:202:202:215:227:234].

SHAPE NECK AND SHOULDERS

Make a note of row on punchcard. Using nylon cord, K 98 [105:110:114:120:126:133] sts at opposite side to carriage by hand taking Ns down into NWP. Cont on rem 48[53:56:60:62:64:66] sts at carriage side. K1 row.

** Set carriage to hold. Push 12[13:14:15:12:13:13] Ns to HP at opposite side to carriage, K2 rows, 3[3:3:3:4:4:4] times. Cancel hold. K1 row over all shoulder sts and cast off **. Unravel nylon cord over the centre 50[52:54:54:58:62:67] sts. Using WY, K a few rows and release from machine. Unravel nylon cord over rem 48[53:56:60:62:64:66] sts. Reset punchcard on row previously noted. Reset RC at

176 [191:202:202:215:227:234]. Complete to correspond with first side, reversing shapings.

FRONT

Work as given for back until RC shows 155[169:177:177:186:198:199].

SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 81[88:92:96:101:105:111] sts at opposite side to carriage by

hand taking Ns down into NWP. Cont on rem 65[70:74:78:81:85:88] sts at carriage side for first side.

K1 row. Using nylon cord, K1 st at neck edge by hand taking N down into NWP, K1 row, 17[17:18:18:19:21:22] times. 48[53:56:60:62:64:66] sts. K until RC shows 176[192:202:202:215:227:234].

SHAPE SHOULDER

Work as given for back from ** to **.



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1 Unisex Reindeer Sweater

Unravel nylon cord over 65[70:74:78:81:85:88] sts at opposite side. Reset punchcard on row previously noted. Reset RC at 155[169:177:177:186:198:199]. Complete to correspond with first side, reversing shapings. Unravel nylon cord over rem 50[52:54:54:58:62:67] neck sts. Using WY, K a few rows and release from machine.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 67[69:71:77:79:83:83] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *. Shape sides by inc 1 st at each end of every foll 3rd row, 40[45:51:48:53:54:54] times.

147 [159:173:173:185:191:
191] sts.
K until RC shows 144[148:
155:162:169:169:172]. Place
a marker on the centre st. Cast
off.

NECKBAND

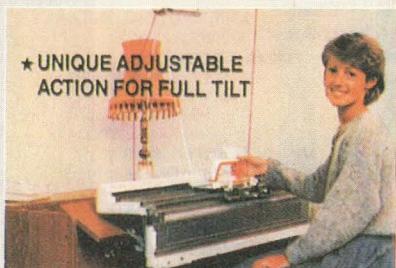
Join left shoulder seam. Push 144[148:152:152:162:
166:175] Ns to WP. With wrong side facing, hang neck edge evenly on to Ns. Using MC and MT, K1 row. Bring RB into WP for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP. Commencing with MT-3/
MT-3 and reducing tension gradually to MT-7-/MT-7-, K20 rows. Increasing tension gradually to MT-3/MT-3, K20 rows. Using WY, K a few rows and release from machine.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry. Join rem shoulder and neckband seam. Fold neckband in half to inside and stitch in place, unravelling WY as required. Sew in sleeves between markers and matching centre marker to shoulder seam. Join side and sleeve seams.



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2

Lady's Batwing Sweater

ILLUSTRATED ON PAGE 66



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 106

YARN: Yeoman Cannele

FIBRE CONTENT: 100% Cotton

COLOUR: We used Cream Shade 8 (MC) and Black Shade 30 (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leics LE8 0HS

SIZES

To suit bust 81-86[91-96:101-106]cm.

Finished measurement 104[112:122]cm.

Length 63[63:65.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele.

2 x 250g cone in MC.

2 x 250g cone in C.

A pair of shoulder pads (optional).

GARMENT WEIGHS

650g for size 91-96cm.

MAIN TENSION

29 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 8).

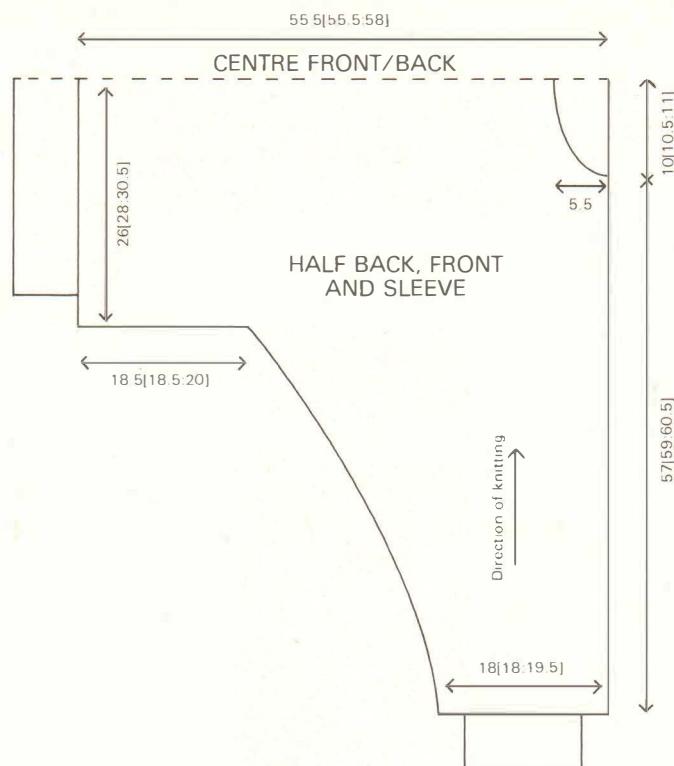
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

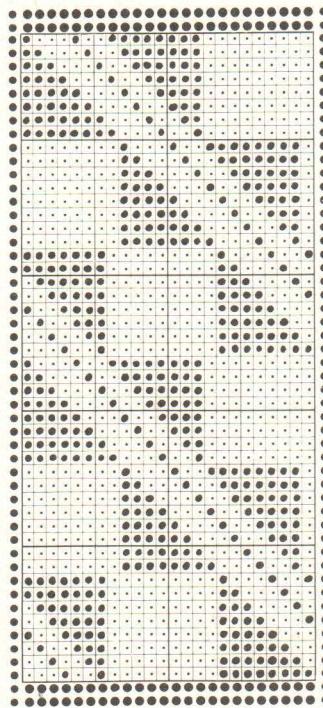
NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.



PUNCHCARD PATTERN

Punch card before starting to knit.



BACK

Push Ns 24-76[24-76:20-76] at right of centre 'O' to WP. 53[53:57] Ns. Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row. CAR. Set RC at 000. Using C and MT-1, K3 rows. Insert punchcard and lock on first

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2

Lady's Batwing Sweater

row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B and MT, work in patt. K until RC shows 14.

SHAPE FIRST SLEEVE

At left edge throughout, inc 1 st on next and every foll 5th row, 10 times in all. RC shows 60. Inc 1 st on every foll 3rd row, 18 times. RC shows 114. Inc 1 st on every foll row, 26 times. RC shows 140. CAR.

SHAPE SIDE SEAM

Lock punchcard and disconnect RC. Set carriage for st st. Remove yarns from feeders but do not break off. Set carriage to hold. Push all Ns to HP. Take carriage to left. Push 54[54:58] more Ns at left to WP. Using WY, cast on and K a few rows over these Ns ending CAL. Break off WY. Return Ns at right to WP. Set machine for patt. Make a free move to re-select Ns for patt. Release RC and punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, cont in patt. K until RC shows 194[200:206]. Place a marker at right edge for neck. K until RC shows 228[236:244]. Note row on punchcard. Remove punchcard and turn it over and upside down, then re-insert and set on row noted. Cont in patt until RC shows 262[272:282]. Place a second marker at right edge for neck. K until RC shows 316[332:348].

SHAPE SECOND SIDE SEAM

Lock punchcard and disconnect RC. Set carriage for st st. Remove yarns from feeders but do not break off. Set carriage to hold. Make a free move to left. Push 107[107:111] Ns at right to HP. Using WY, K a few rows over rem 54[54:58] Ns in WP and release from machine. CAL. Return Ns at right to WP. Set machine for patt. Make a free move to re-select Ns. Release RC and punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, cont in patt.

SHAPE SECOND SLEEVE

Dec 1 st at left edge on every foll row, 26 times. RC shows 342[358:374]. Dec 1 st at this edge on next and every foll 3rd



row, 18 times in all. K2 rows. Dec 1 st on next and every foll 5th row, 10 times in all. 53[53:57] sts. K until RC shows 452[468:484]. Set machine for st st. Using C and MT-1, K4 rows. Using WY, K a few rows and release from machine.

FRONT

Work as given for back until RC shows 194[200:206]. CAR.

SHAPE NECK

Cast off 6 sts at beg of next row. Dec 1 st at right edge on every foll row, 10 times. K until RC shows 228[236:244]. Reverse punchcard in the same way as on back. K until RC shows 250[260:270]. Inc 1 st at right edge on next 10 rows. Cast on 6 sts at beg of next row. Complete as for back.

WELT (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 142[154:166]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5 (Brother machines — slide lever on II), K34 rows. Transfer sts to MB. With wrong side facing, hang lower edge of back evenly on to Ns. Using MT+1, K1 row. Cast off loosely. Rep for front.

NECKBAND

Pin pieces out to size and

steam lightly but thoroughly. Allow to dry in shape. Join right shoulder/top sleeve seam.

Push 132[138:144]Ns on MB to WP. With wrong side facing, hang neck edge evenly on to Ns. Set RC at 000. Mark first row by weaving in a contrast yarn. Using C and MT, K1 row. MT-1, K1 row. MT-2, K4 rows. MT-3, K4 rows. MT-4, K4 rows. MT-1, K1 row. MT-4, K4 rows. MT-3, K4 rows. MT-2, K3 rows. MT-1, K1 row. RC shows 27. Pick up loops from first row and hang on to corresponding Ns. Remove contrast yarn. Cast off loosely.

CUFFS

Join left shoulder/top sleeve seam.

With RB in position, set machine for 1x1 rib. Push 64[64:66]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5 (Brother machines — slide lever on II), K34 rows. Transfer sts to MB. With wrong side facing, hang lower edge of sleeve evenly on to Ns. Using MT+1, K1 row. Cast off loosely.

TO MAKE UP

Join side seams on machine. Join rem seams. Gently steam press garment, omitting ribbing. Insert shoulder pads, if desired.



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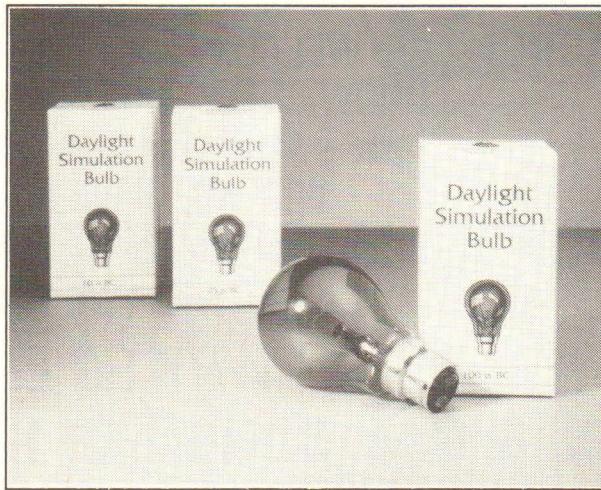
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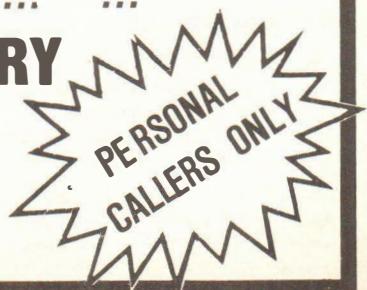
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3 Man's Garter Stitch Jacket

ILLUSTRATED ON PAGE 71

MACHINES: These instructions are written for standard gauge punchcard machines with garter carriage. We used a Brother 860 with garter carriage

YARN: Sirdar Classical Pure Wool Double Crepe

FIBRE CONTENT: 100% Wool

COLOUR: We used Ecru Shade 21 (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, W. Yorks WF2 9ND

SIZES

To suit chest 96[101:106:111:116]cm.

Finished measurement 108[113:119:123:128]cm.

Length 59[59:63:63:67.5]cm.

Sleeve seam 49[50:51:52:53]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Sirdar Classical Pure Wool Crepe.

19[20:21:23:25] x 50g ball in MY.

51[51:56:56:61]cm open-ended zip.

Approx 50g matching 4 ply yarn.

GARMENT WEIGHS

1014g for size 106cm.

MAIN TENSION

29 sts and 32.5 rows to 10cm measured over garter st patt (tension dial approx 10°).

Tension must be matched exactly before starting garment.

This fabric is very elastic. Allow tension swatch to relax completely before measuring.

ABBREVIATIONS

See page 106.

NOTE

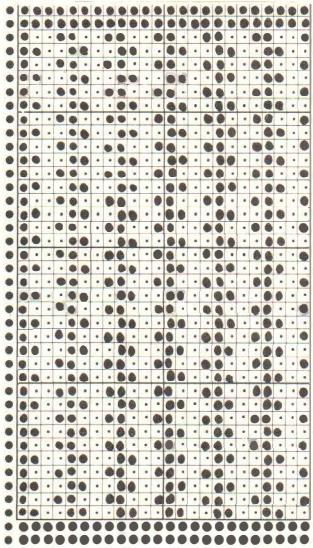
Use 2st cams at each edge when shaping sleeves.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

Use 1x1 card provided with the garter carriage for all ribs.



BACK

Push 155[163:171:177:185] Ns to WP.

* Attach garter carriage. Using MY and MT-1, cast on. Insert punchcard for 1x1 rib. K18 rows * Inc 1 st. 156[164:172:178:186] sts.

Insert punchcard for main patt. Set RC at 000. CAL. Using MT, work in patt. K 82[82:90:90:100] rows.

SHAPE ARMOLES

Set RC at 000. Cast off 14 sts at beg of next 2 rows. 128[136:144:150:158] sts. K until RC shows 84[84:90:90:94].

SHAPE SHOULDERS

Cast off 9[10:11:12:13] sts at beg of next 4[4:4:6:6] rows. Cast off 10[11:12:13:14] sts at beg of next 4[4:4:2:2] rows. Cast off rem 52 sts.

RIGHT FRONT

Push 78[82:86:89:93] Ns at left of centre 'O' to WP. Work as given for back from * to *.

Insert punchcard for main patt. Set RC at 000. Using MT, work in patt. K30 rows.

POCKET OPENING

Make a note of row on punchcard. Using main carriage and WY, K a few rows over 47 sts at right and release from machine. Cont in garter st patt over rem 31[35:39:42:46] sts. K until RC shows 68. Using main carriage and WY, K a few rows and release from machine.



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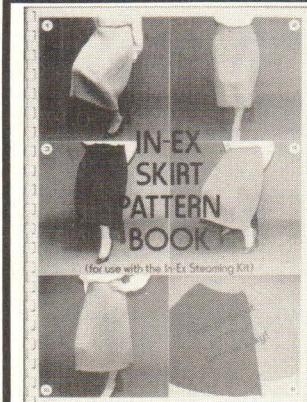
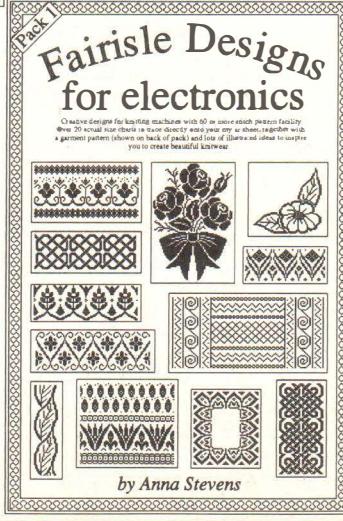
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3

Man's Garter Stitch Jacket

Replace the 47 sts on to previously occupied Ns. Remove WY. Reset punchcard on row previously noted. Reset RC at 30. Working in garter st patt, K until RC shows 68. Replace 31[35:39:42:46] sts on to Ns at left. Remove WY. Cont over all 78[82:86:89:93] sts. K until RC shows 82[82:90:90:100]. CAL.

SHAPE ARMOHOLE

Set RC at 000. Cast off 14 sts at beg of next row. 64[68:72:75:79] sts. K until RC shows 69[69:75:75:79]. CAR.

SHAPE NECK

Cast off 11 sts at beg of next row. K1 row. Cast off 4 sts at beg of next row. K1 row. Cast off 3 sts at beg of next row. K1 row. Cast off 2 sts at beg of next and foll alt row. K1 row. Dec 1 st at beg of next and every foll alt row, 4 times in all. At the same time, when RC shows 84[84:90:90:94]. CAR.

SHAPE SHOULDER

Cast off 9[10:11:12:13] sts at beg of next and every foll alt row, 2[2:2:3:3] times in all. K1 row. Cast off 10[11:12:13:14] sts at beg of next and every foll alt row, 2[2:2:1:1] times in all.

LEFT FRONT

Work as given for right front, reversing needle setting, shapings and position of pocket opening.

SLEEVES

Push 102[102:108:108:114] Ns to WP. Using WY, cast on and K a few rows. Using MC and MT, K1 row. Attach garter carriage. Insert punchcard for main patt. Set RC at 000. Using MT, work in patt.

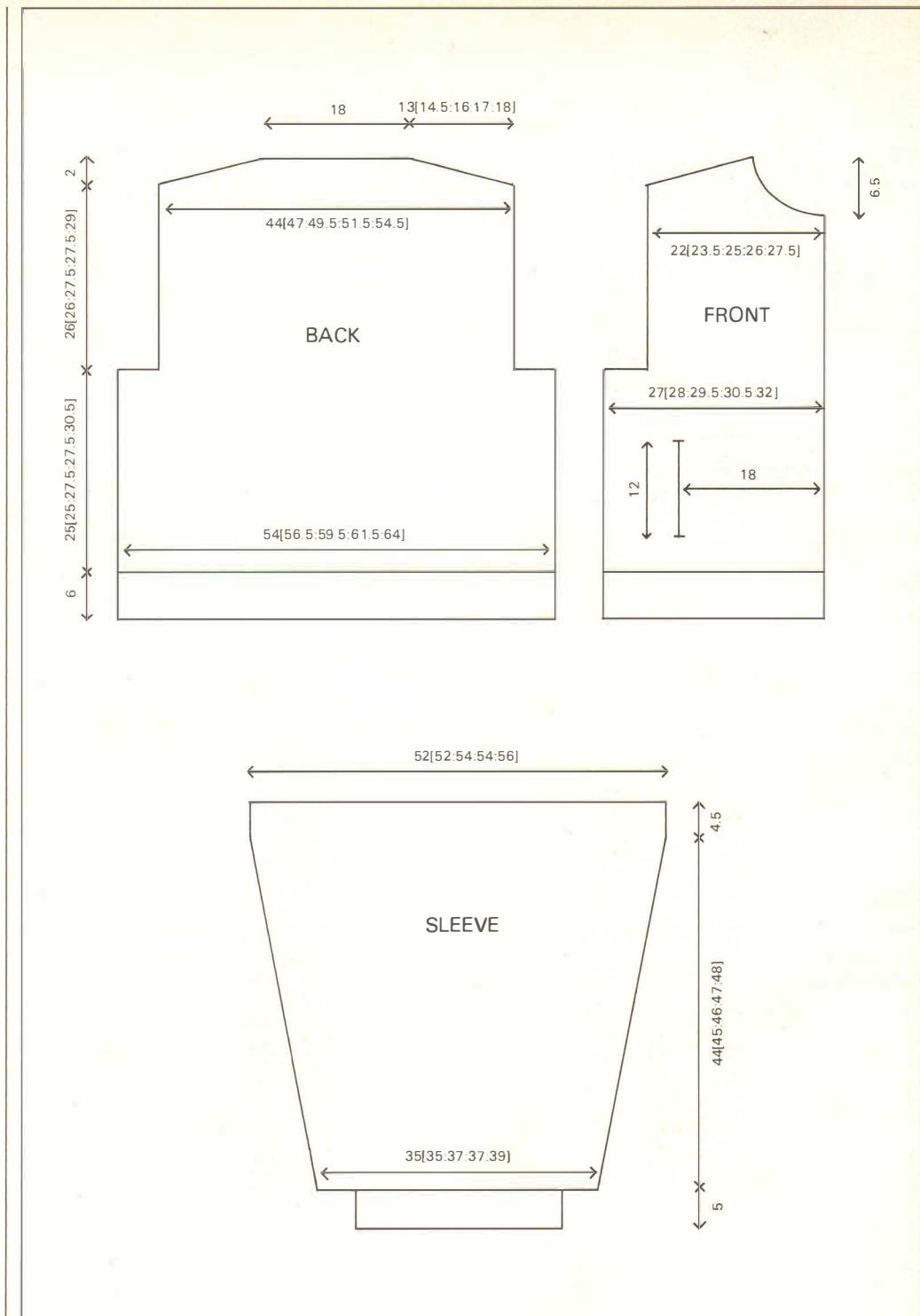
Shape sides by inc 1 st at each end of every foll 6th row, 16[24:24:24:18] times. 134[150:156:156:150] sts.

SIZES 96[116]cm ONLY

Inc 1 st at each end of every foll 5th[7th] row, 8[6] times. 150[162] sts.

ALL SIZES

K until RC shows 142[146:150:152:156]. Place a marker at each end. K15 rows. Cast off loosely.



CUFFS

Push 88 Ns to WP. With wrong side facing, hang lower edge of sleeve evenly on to Ns. Remove WY.

Attach garter carriage. Insert punchcard for 1x1 rib. Using MY and MT-1, K15 rows. Cast off.

POCKET BAG (KNIT TWO)

Push 72 Ns to WP. Using the matching 4 ply yarn, cast on by hand. Using MT-4, K84 rows. Cast off loosely.

POCKET BANDS (KNIT TWO)

Push 42 Ns to WP. Attach garter carriage. Using MY and

MT-1, cast on. Insert punchcard for 1x1 rib. Set RC at 000. K10 rows. Using main carriage and T10, K1 row.

Using WY, K a few rows and release from machine.

COLLAR

Push 191 Ns to WP. Attach garter carriage. Using MY and MT-1, cast on. Insert punchcard for 1x1 rib. Set RC at 000. K24 rows. Cast off loosely.

TO MAKE UP

Join shoulder seams. Sew in sleeves. Join side and sleeve seams. Using 2 strands of MY backstitch along back neck edge, pulling it in to measure

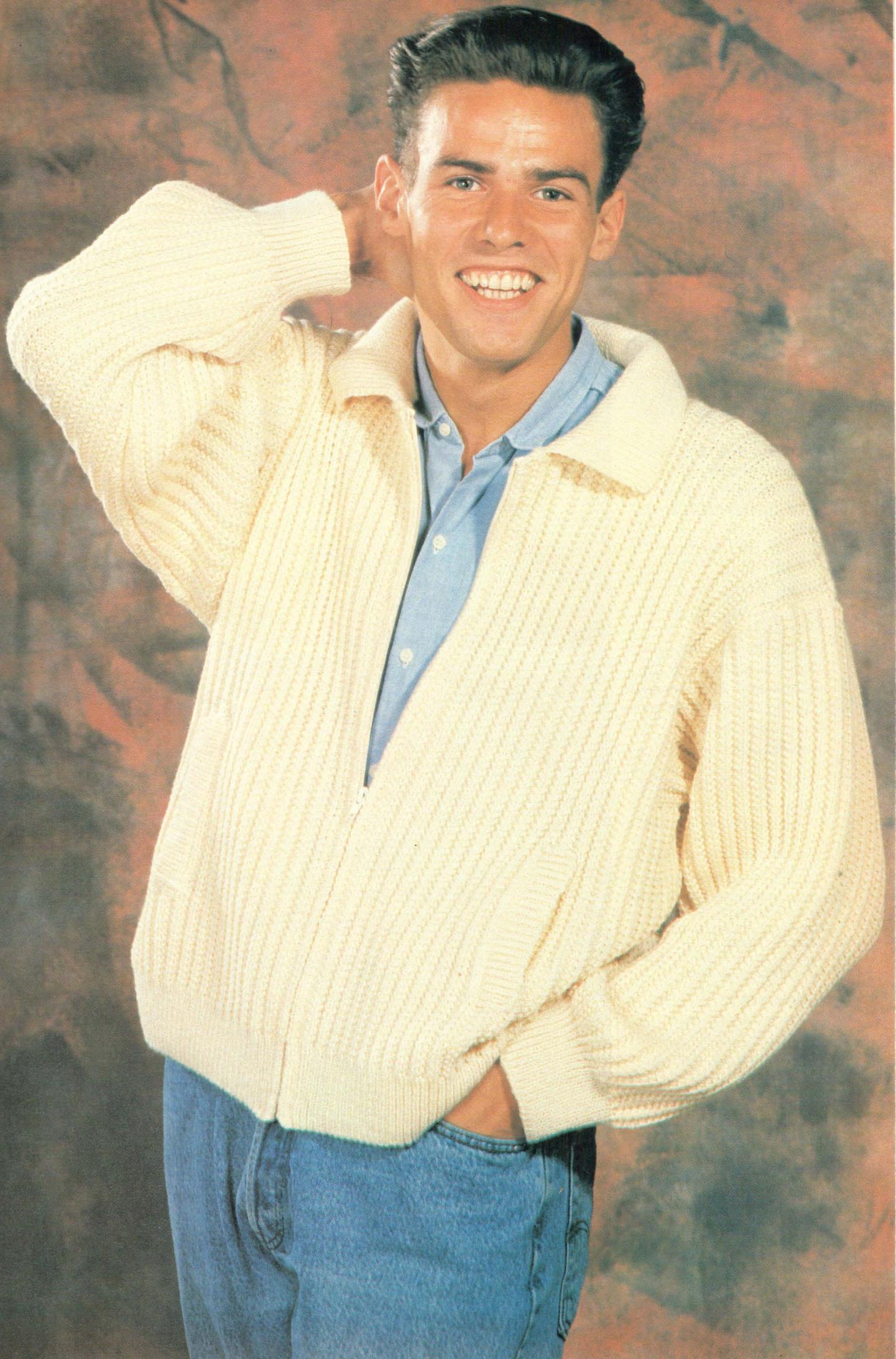
18cm. Attach cast off edge of collar to neck edge.

Pin pocket bands in place to right side of garment. Backstitch in place through open loops of last row worked in MY, unravelling WY as required. Stitch ends neatly in place.

Fold pocket bag in half widthwise and attach neatly to pocket openings, extending approx 2cm above opening and remainder below. Join top and lower seams of bag.

Neatly sew in zip.





4

Child's Intarsia Sweater

MACHINES: These instructions are written for standard gauge machines with Intarsia facility and ribber

MACHINES WITHOUT

RIBBER: See page 106

YARN: Bramwell 4 ply Acrylic

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used Purple 408 (MC), Red 325 (A), Jade 460 (B), Special Mint (C), Orange (D), Sunflower (E) and White (F)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit chest 56-61[61-66:66-71:71-76]cm.

Finished measurement 66[71:77:84]cm.

Length 42.5[45:49:51.5]cm.

Sleeve seam 34.5[38.5:41.5:45]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell 4 ply Acrylic.

Approx 70g in MC, A and B.

Oddments in D, E and F.

Oddment of Black 4 ply yarn.

GARMENT WEIGHS

197g for size 61-66cm.

MAIN TENSION

28 sts and 42 rows to 10cm measured over st st and Intarsia (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

4



5



4

NOTE

Intarsia and main carriage tensions must be matched exactly.

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

* With RB in position, set machine for 1x1 rib. Push 46[50:54:59] Ns at left and right of centre 'O' on MB to WP. 92[100:108:118] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K20 rows. Transfer sts to MB. Set RC at 000 *. Set machine for Intarsia knitting. Foll Chart 1 and using MT, K 156[166:182:194] rows. Cast off.

FRONT

Work as given for back from * to * using B.

Set machine for Intarsia knitting. Foll Chart 2 and using MT, K 134[144:160:172] rows. CAR.

SHAPE NECK

Using the appropriate colour, cast off the centre 20[20:22:22] sts. Cont with Intarsia carriage shaping both sides at the same time. Using MC, work over rem 36[40:43:48] sts at right. Using A, work over rem 36[40:43:48] sts at left.

Dec 1 st at neck edge on every foll row, 10[11:11:13] times. 26[29:32:35] sts rem at each side.

K until RC shows 156[166:182:194]. Cast off each set of shoulder sts.

LEFT SLEEVE

With RB in position, set machine for 1x1 rib. Push 46[48:50:50] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K20 rows. Transfer sts to MB.

Set RC at 000. Using MC and MT, shape sides by inc 1 st at each end of every foll 5th row, 21[26:26:28] times. 88[100:102:106] sts.

K until RC shows 122[140:150:166]. Mark the centre st. Cast off.

RIGHT SLEEVE

Work as given for left sleeve using MC for cuff and A for main section.

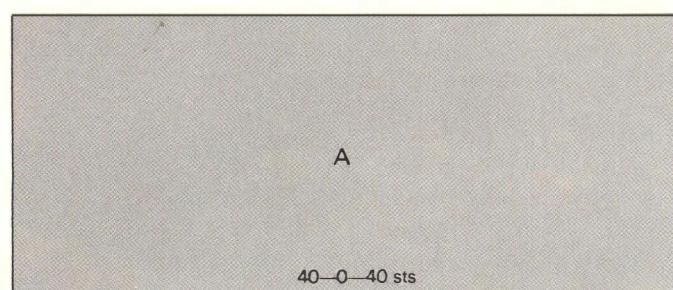
NECKBAND

With RB in position, set machine for 1x1 rib. Push

CHART 1 — BACK

Work background in B

RC 156[166:
182:194]



RC 100

RC 40

RC 000

46[50:54:59]—0—46[50:54:59] sts

CHART 2 — FRONT

Work background in A

Work background in MC

RC 134[145:
160:172]

RC 110

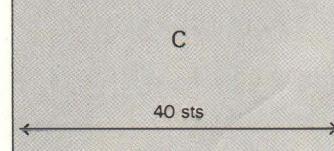
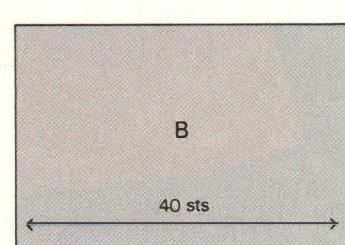
RC 70

RC 60

RC 50

RC 10

RC 000



'O'

3[5:8:
11] sts

40 sts

3[5:6:8]—0—3[5:6:8] sts

94[94:106:108] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K5 rows. MT-3/MT-3, K5 rows. MT-4/MT-4, K10 rows. MT-3/MT-3, K5 rows. MT-2/MT-2, K5 rows. Transfer sts to MB. Using MT, K1 row. Using WY, K a few rows and release from machine.

PARCEL DECORATIONS

Using black yarn, backstitch around all parcel shapes. Embroider each parcel as desired e.g. French knots, crosses, snowflakes, Xmas trees, or with stripes of knitting using a contrast coloured yarn.

STRING

Using E, cast on 4 sts by hand. Using MT, K required number of rows. Cast off

BACK PARCEL

Knit 2 lengths of string, 1 x 80 rows and 1 x 50 rows. Stitch in place.

BOW: Knit a 140 row length of string. Tie into a bow and sew to top of parcel.

LEFT FRONT PARCEL

Knit 2 lengths of string, 1 x 38 rows and 1 x 42 rows. Stitch in place.

BOW: Knit a 140 row length of string. Tie into a bow and sew to top of parcel.

RIGHT FRONT PARCELS

Knit 4 lengths of string, 2 x 42 rows and 2 x 34 rows. Stitch in place.

BOWS: Knit two lengths of string 110 rows long. Tie into bows and sew to top of parcels.

LABEL (KNIT THREE)

Using F, cast on 16 sts by hand. Using MT, K30 rows. Cast off.

Embroider around each label using a contrast colour. Using black yarn and backstitch, embroider a name on to each label e.g. DAD, MUM, SANTA. Knit 3 lengths of string, 70 rows long.

Sew label and string to parcels (one on back, two on front).

SLEEVE BOWS

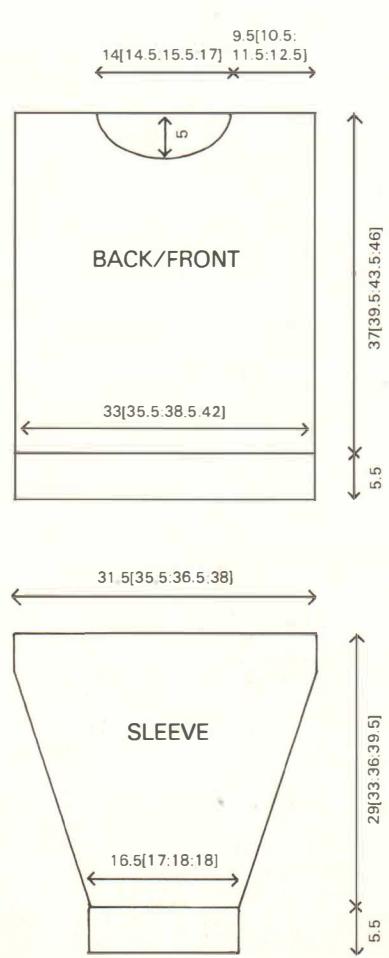
Knit 4 lengths of string. Using MC, knit 2 x 110 rows. Using A, knit 2 x 110 rows. Tie into bows and attach to sleeves.

TO MAKE UP

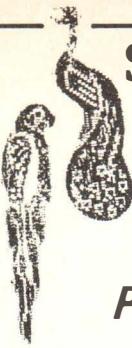
Block pieces out to size. Cover with a wet cloth and allow to dry.

Join shoulder seams. Join neckband seam. Backstitch neckband in place to right side of neck edge. Fold in half to inside and catch cast on edge in place.

Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams.



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5

Child's Christmas Tree Sweater and Hat

ILLUSTRATED ON PAGE 73

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 106

YARN: Bramwell 4 ply Acrylic
FIBRE CONTENT: 100% Acrylic

COLOUR: We used Sunflower (MC), Red 325 (A), Xmas Green (B), White (C), Silver Grey 392 (D), Peacock Blue 340 (E), Rust 389 (F), Black (G) and Special Mint (H)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit chest 56[61:66:71]cm.
Finished measurement 67[71:77:81]cm.
Length 42[44.5:48:51]cm.
Sleeve seam 34[37:40:44]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell 4 ply Acrylic.
Approx 60g in MC.
Approx 110 in C.
Approx 25g in all other colours.

GARMENT WEIGHS

Sweater: 196g for size 66cm.
Hat: 65g.

MAIN TENSION

27 sts and 39 rows to 10cm

measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards 1, 2 and 3 before starting to knit.

COLOUR SEQUENCE

PATTERN ONE

Join punchcards 1 and 2 tog. Commence on row 1 of punchcard 1.

* A only, K1 row.

A+F, K5 rows.

A+B, K14 rows.

A only, K1 row.

C+D, K8 rows.

C only, K6 rows.

C+E, K15 rows.

MC only, K1 row.

MC+F, K6 rows.

MC+B, K21 rows.

MC only, K1 row.

C+D, K12 rows.

C only, K1 row.

C+G, K19 rows *.

Rep from * to * throughout.

PATTERN TWO

Commence on row 1 of punchcard 3.

C+D, K8 rows.

C only, K6 rows.

C+E, K15 rows.

H only, K1 row.

H+F, K5 rows.

H+B, K14 rows.

H only, K1 row.

These 50 rows form patt 2.

PATTERN THREE

Commence on row 1 of punchcard 2.

H only, K1 row.

H+F, K6 rows.

H+B, K21 rows.

These 28 rows form patt 3.

SWEATER BACK

With RB in position, set machine for 1x1 rib. Push 90[96:104:110]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K20 rows. Transfer sts to MB.

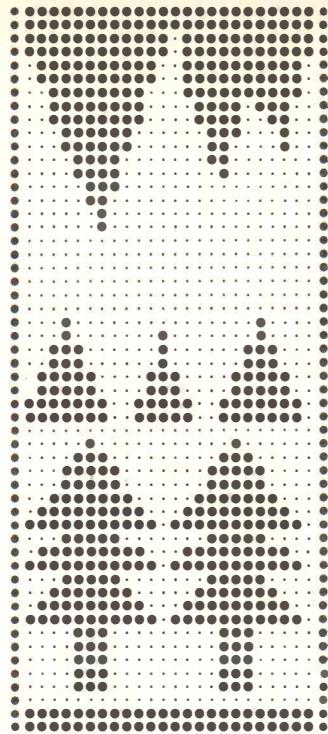
Insert punchcards 1+2 and lock on first row of punchcard 1. Set machine for patt. Using A and MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt 1. K until RC shows 144[154:168:180]. Cast off loosely.

FRONT

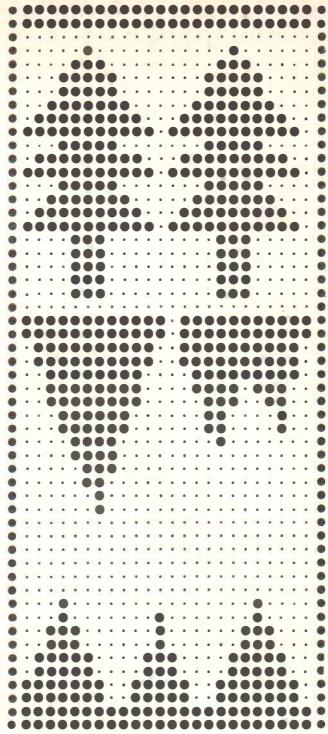
Work as given for back until RC shows 122[132:146:158]. CAR.

SHAPE NECK

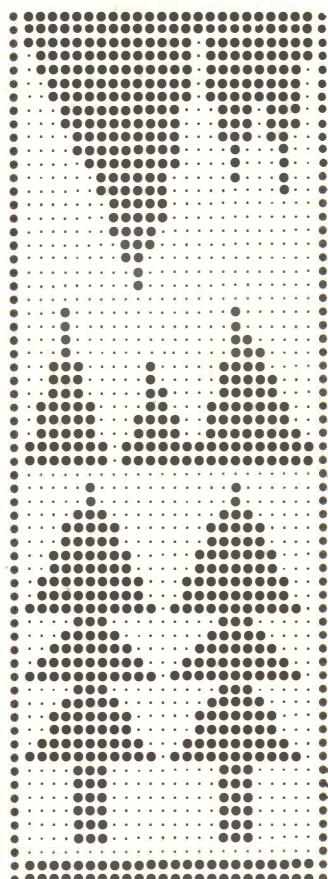
Make a note of row on



PUNCHCARD 1



PUNCHCARD 3



PUNCHCARD 2

punchcard and position in colour sequence. Using a separate length of yarn, cast off the centre 20[20:22:22]sts. Using nylon cord, K 35[38:41:44]sts at left by hand taking Ns down into NWP. Cont on rem 35[38:41:44]sts at right for first side. Dec 1 st at neck edge on every row, 10 times. 25[28:31:34]

sts. K until RC shows 144[154:168:180]. Cast off. Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at 122[132:146:158]. Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 44[48:50:50]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using H, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K20 rows. Transfer sts to MB.

Set RC at 000. Using C and MT, shape sides by inc 1 st at each end of every foll 5th row, 20[25:25:27] times.

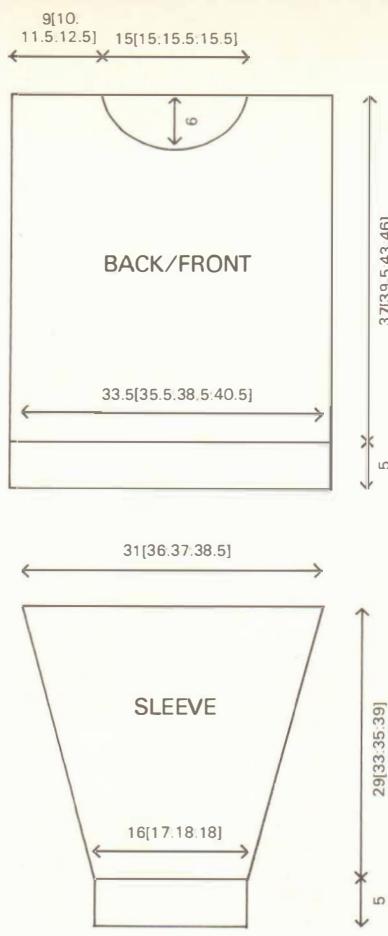
At the same time, when RC shows 63[79:87:103], insert punchcard 3 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work the 50 rows of patt 3. RC shows 114[130:138:154]. 84[98:100:104] sts. Place a marker on the centre st. Cast off loosely.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 90[96:104:104]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using H, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K5 rows. MT-4/MT-4, K5 rows. MT-5/MT-5, K10 rows. MT-4/MT-4, K5 rows. MT-3/MT-3, K5 rows. Transfer sts to MB. Using MT, K1 row. Using WY, K a few rows and release from machine.

5



TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry. Join shoulder seams. Join neckband seam. Pin neckband in position to right side of neck edge. Backstitch in place through open loops of last row worked in H, unravelling WY as you go. Sew in sleeves, matching centre marker to shoulder seam. Join side and sleeve seams.

HAT

Push 130[130:140:155] Ns to WP. Return every 3rd N to NWP. Using WY, cast on and K a few rows ending CAR. Set RC at 000. Using MC and MT-3, K 40[50:60:60] rows. Using MT+2, K1 row. Using MT-3, K 40[50:60:60] rows. Return every 3rd N to WP. Make a hem by picking up loops from first row worked in MC and hanging on to corresponding Ns. Insert punchcard 2 and lock on first row. Using H and MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Set RC at 000. Follow colour sequence given, work the 28 rows of patt 3. Set machine for st st. Using A, K 23[33:43:43] rows. RC shows 51[61:71:71]. Transfer every 3rd st on to adjacent N. Return empty Ns to

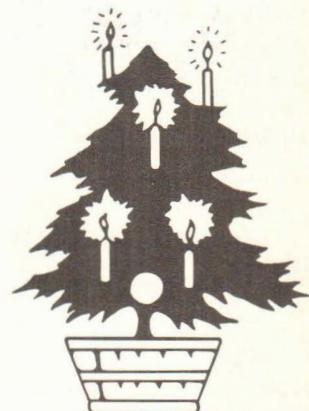
NWP. Using MT-1, K until RC shows 60[70:80:80].

Break yarn. Thread end through sts and remove work from machine.

TO MAKE UP

Pull up sts as tightly as possible and secure. Join centre back seam.

Using MC, make a large pom-pom and attach to hat over gathered sts. Fold hem in half to right side.



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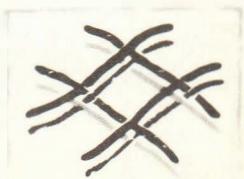
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6

Girl's Mohair Cardigan

MACHINES: These instructions are written for standard gauge machines without ribber
YARN: Any 4 ply Mohair which will knit to the tension given
COLOUR: We used Red (MY)

SIZES
To suit chest 61[66:71:76:81]cm.
Finished measurement 66[70:76:81:87]cm.
Length 36.5[39.5:42.5:47:49.5]cm.
Sleeve seam 27[29.5:33.5:36.5:38.5]cm.
Figures in square brackets []

refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

4 ply Mohair.
200[220:250:280:310]g in MY.
10 buttons.
Purchased lace collar.

GARMENT WEIGHS
148g for size 66cm.

MAIN TENSION

27 sts and 35 rows to 10cm measured over patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 106.

NOTE

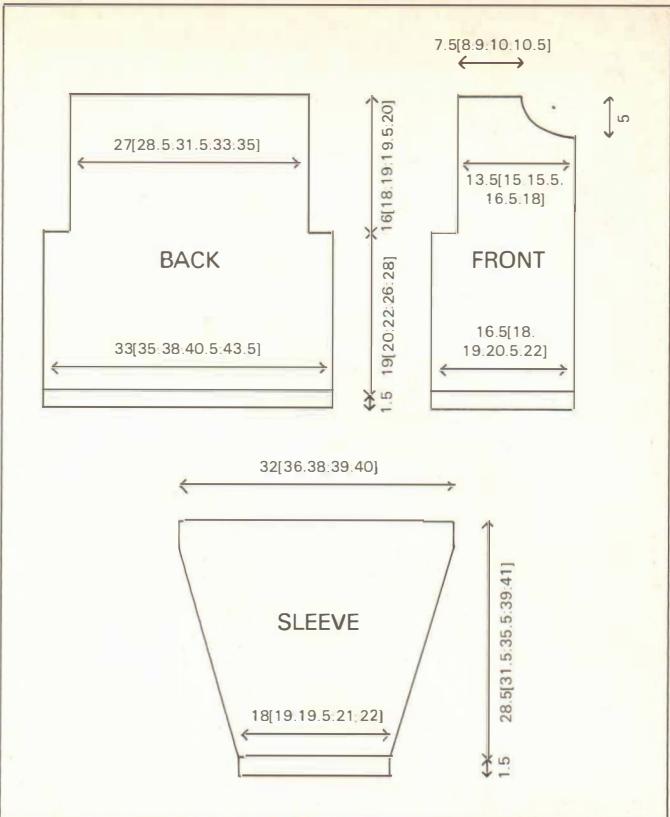
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

* Transfer every alt st on to adjacent N at left. Leave empty Ns in WP.
K14 rows *.
Rep from * to * throughout.

BACK

Push 89[95:103:109:117] Ns to WP.
** Using WY, cast on and K a few rows ending CAL.



Set RC at 000. Using MY and MT-3, K6 rows.

Transfer every alt st on to adjacent N at left. Leave empty Ns in WP. K6 rows.

Make a hem by hanging loops from first row worked in MY on to corresponding Ns. Using MT,

K1 row. CAR. Set RC at 000 **. K6 rows.

Cont in patt as given in note. K until RC shows 66[70:76:90:98].

SHAPE ARMOLES

Cast off 8[9:9:10:11] sts at beg of next 2 rows. 73[77:85:89:95]

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Slub Cotton plain & mixtures	35
Mohair 4 ply & Chunky	85
3 ply Sock Wool	5
Mercerised Cotton 2/10, DK	46
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sts. K until RC shows 122[132:142:158:168]. Cast off.

RIGHT FRONT

Push 45[49:51:55:59] Ns to WP. Work as given for back from ** to **. K6 rows. Cont in patt as given in note. K until RC shows 66[70:76:90:98].

SHAPE ARMHOLE

Cast off 8[9:9:10:11] sts at beg of next row. 37[40:42:45:48] sts.

K until RC shows 105[115:125:141:151]. CAL.

SHAPE NECK

Cast off 5[5:6:6:7] sts at beg of next row. Dec 1 st at neck edge on every row, 12[12:11:12:12] times. 20[22:25:27:29]. K until RC shows 122[132:142:158:168]. Cast off.

LEFT FRONT

Work as given for right front, reversing shapings.

SLEEVES

Push 49[51:53:57:59] Ns to WP. Work as given for back from ** to **.

Shape sides by inc 1 st at each end of every foll 4th[4th:5th:5th:5th] row, 19[23:24:24:25] times.

At the same time, when RC shows 6, commence patt. K until RC shows 100[110:124:136:144]. 87[97:101:105:109] sts. Cast off.

BUTTON BAND

Push 88[97:106:115:124] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT-3, K10 rows.

Transfer every alt st on to adjacent N at left. Leave empty Ns in WP. K10 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns.

With wrong side facing, hang left front edge evenly on to Ns. Carefully, K1 row using T10. Cast off.

BUTTONHOLE BAND

Work as given for button band, making 10 evenly spaced buttonholes when RC shows 4 and 16.

Attach to rem right front edge.

TO MAKE UP

Join shoulder seams. Sew in sleeves.

Join side and sleeve seams.

Finish ends of bands and buttonholes. Sew on buttons. Attach collar.

Brush outside of garment to restore pile.



7

Child's Duomatic Sweater

MACHINES: These instructions are written for Duomatic machines with Deco unit

YARN: Amberyarn Ambergora and Foxstones Debutante

FIBRE CONTENT: Ambergora is 50% Acrylic, 50% Polyamide.

Debutante is 93% Courtelle Acrylic, 3% Nylon and 4% Metallised Polyester

COLOUR: We used Ambergora in Red (MC) and Debutante in White (C)

STOCKISTS: If you have any difficulty in obtaining these yarns, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, W. Yorks BD17 7AW or Foxstones Yarns Ltd, Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG

SIZES

To suit chest 56[61:66:71]cm.
Finished measurement 65[70:75:80]cm.

Length 38.5[41.5:43.5:46.5]cm.

Sleeve seam 27.5[30:32.5:34.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Amberyarn Ambergora.

1 x 330g cone in MC.

Foxstones Debutante.

1 x 350g cone in C.

GARMENT WEIGHS

199g for size 56cm.

MAIN TENSION

24 sts and 82 rows to 10cm measured over patt (SS approx 6/6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

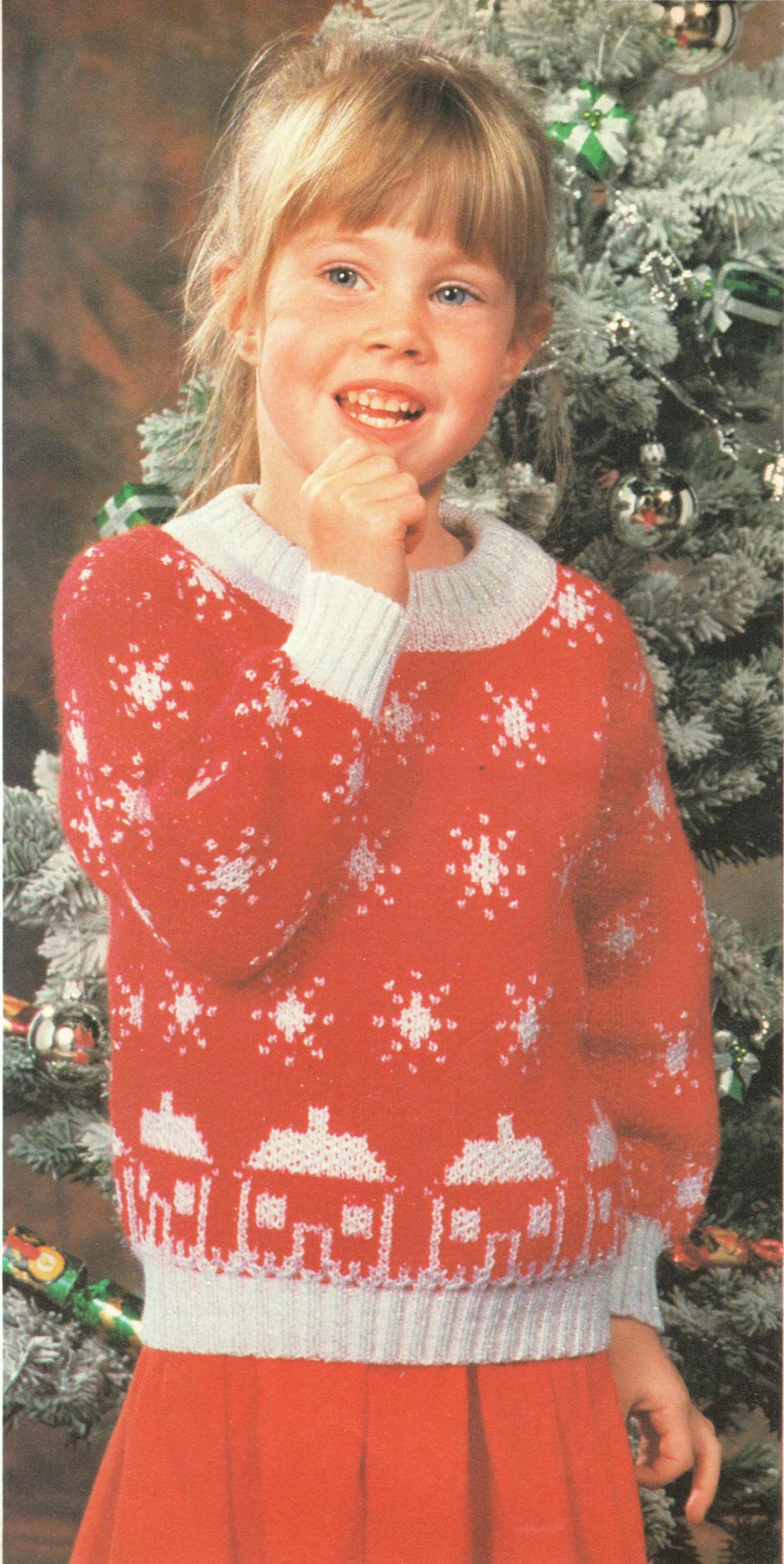
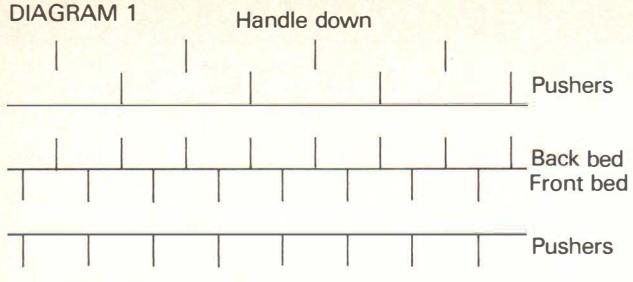


DIAGRAM 1

**NOTE**

All st counts refer to front bed only. Inc, dec, cast on or off corresponding back bed sts as required. Back and front necklines are shaped using the cut and sew method.

Measurements given are those of finished garment and should not be used to measure work on the machine.

DECO CARDS

Punch cards 1 and 2 before starting to knit.

PATTERN NOTE

Arrange Ns and pushers as shown in Diagram 1.

Deco dial at 4.

Set locks on BX ↔ .
BX ←

MC, K2 rows.

C, K2 rows.

Rep these 4 rows throughout.

BACK AND FRONT

Handle down. Pink/orange strippers. Push 78[84:90:96] Ns on front bed and corresponding Ns on back bed to WP. Arrange Ns for 2x1 rib. Using C, work a tubular cast on. Set RC at 000.

Set locks on N, SS 3/3,
N

K27 rows.

Bring all intermediate Ns on both beds to WP.

Set locks on CX, SS 6/6,
CX

K2 rows.

Attach Deco unit. Using card 1, set machine for patt. Set RC at 000. Foll colour sequence given, K until RC shows 72. Remove card 1 and insert card 2. Foll colour sequence given work in patt.

K until RC shows 150[166:182:198].

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. 66[72:78:84] sts. K until RC shows 280[304:320:344].

Mark the centre 36 sts.

Cast off.

SLEEVES

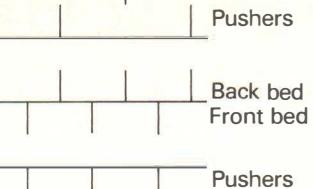
Handle down. Pink/orange strippers. Push 50[52:52:54] Ns on front bed and corresponding Ns on back bed to WP. Arrange Ns for 2x1 rib. Using C, work a tubular cast on. Set RC at 000.

Set locks on N, SS 3/3,
N

K33 rows.

Bring all intermediate Ns on both beds to WP.

Handle down



Set locks on CX, SS 6/6,
CX

K2 rows.

Attach Deco unit. Using card 2, set machine for patt. Set RC at 000. Foll colour sequence given, work in patt.

Shape sides by inc 1 st at each end of every foll 15th row, 12[14:14:16] times. 74[80:80:86] sts.

K until RC shows 206[226:246:260]. Cast off.

NECKBAND

Handle down. Pink/orange strippers. Push 112 Ns on front bed and corresponding Ns on back bed to WP. Arrange Ns for 2x1 rib. Using C, work a tubular cast on. Set RC at 000.

Set locks on N, SS 4/4,
N

K22 rows.

Bring all intermediate Ns on both beds to WP. K1 row. Black strippers.

Set locks on CX, SS 5/5,
CX

K2 rows.

Set locks on GX, SS 6/6,
N

K5 rows.

Set locks on N, K5 rows.

GX

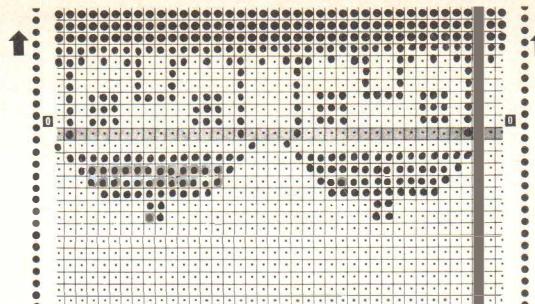
Release front and back bed sts separately on WY.

TO MAKE UP

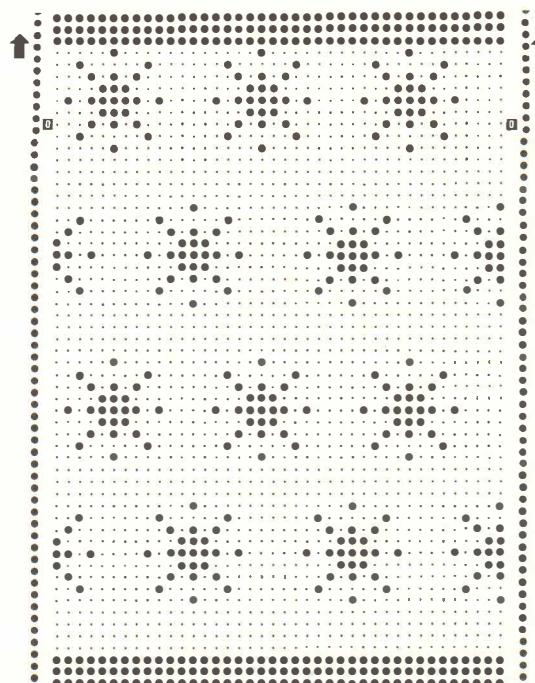
Block pieces out to correct measurements. Spray with cold water. Cover with a towel and leave to dry.

Mark front and back necklines as shown in Diagram 2. Sew along lines and cut away excess. Join shoulder seams. Pin neckband in place, enclosing raw neck edge between st st sections. Backstitch in place through open loops of C, unravelling WY as required.

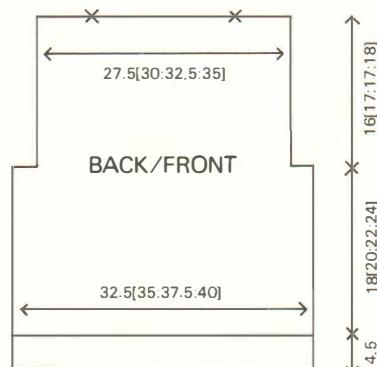
Join neckband seam. Fold neckband in half to inside and catch cast on edge in place. Sew in sleeves. Join side and sleeve seams.



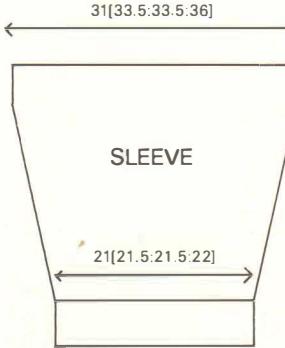
CARD 1



CARD 2



BACK/FRONT



SLEEVE

8

Man's Tartan Waistcoat



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT RIBBER: See page 106

YARN: Forsell 4 ply Wool

FIBRE CONTENT: 100% Pure New Wool

COLOUR: We used Black 155 (MC) and Ivory 100 (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG

SIZES

To suit chest 97[102:107:112]cm.

Finished measurement 101[108:114:120]cm.

Length 61[61:63:63]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell 4 ply Wool.

1 x 500g cone in MC.

1 x 500g cone in C.

5 buttons.

GARMENT WEIGHS

350g for size 107cm.

MAIN TENSION

32 sts and 33 rows to 10cm measured over Fair Isle patt (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



8

BACK

With RB in position, set machine for 1x1 rib. Push 162[172:182:192] Ns on MB and corresponding Ns on RB to WP.

* Arrange Ns for 1x1 rib. CAL. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MC-4, K24 rows. Transfer sts to MB.

Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt. K until RC shows 96 *.

SHAPE ARMHOLES

Cast off 6[6:10:10] sts at beg of next 2 rows. Cast off 3 sts at beg of next 6 rows. Dec 1 st at beg of next 16 rows. 116[126:128:138] sts. K until RC shows 186[186:192:192]. Cast off.

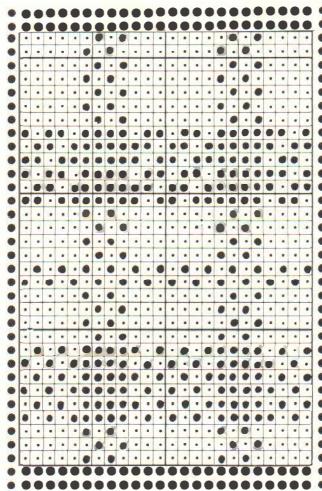
RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 76[81:86:91] Ns at right of centre 'O' on MB and

corresponding Ns on RB to WP. Work as given for back from * to *

SHAPE NECK AND ARMHOLE

Dec 1 st at left edge on next and every foll 3rd row, 28[28:29:29] times in all. At the same time, shape right edge as follows: cast off 6[6:10:10] sts at beg of next row. K1 row. Cast off 3 sts at beg of next and every foll alt row, 3 times in all. K1 row. Dec 1 st at beg of next and every foll alt row, 8 times in all. K until RC shows 186[186:192:192]. 25[30:30:35] sts. Cast off.



LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

BUTTONHOLE BAND

With RB in position, set machine for FNR. Push 11 Ns on MB and corresponding Ns on RB to WP. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-2/MT-2, K until RC shows 112, making a buttonhole over 3 sts when RC shows 12, 37, 62, 87 and 112. Place a yarn marker at each end. K until RC shows 230[230:240:240]. Cast off.

BUTTON BAND

Work as given for buttonhole band, omitting buttonholes.

ARMHOLE BAND

With RB in position, set

machine for 1x1 rib. Push 187[187:197:197] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K24 rows. Transfer sts to MB. Using WY, K a few rows and release from machine.

TO MAKE UP

Join shoulder and side seams. Sew bands in position, stretching slightly and joining at centre back and matching markers to start of front neck shapings.

With right sides tog, pin armhole bands in position and backstitch through open loops of last row of MC, unravelling WY as you go. Fold in half to inside and slip stitch in place. Sew on buttons.

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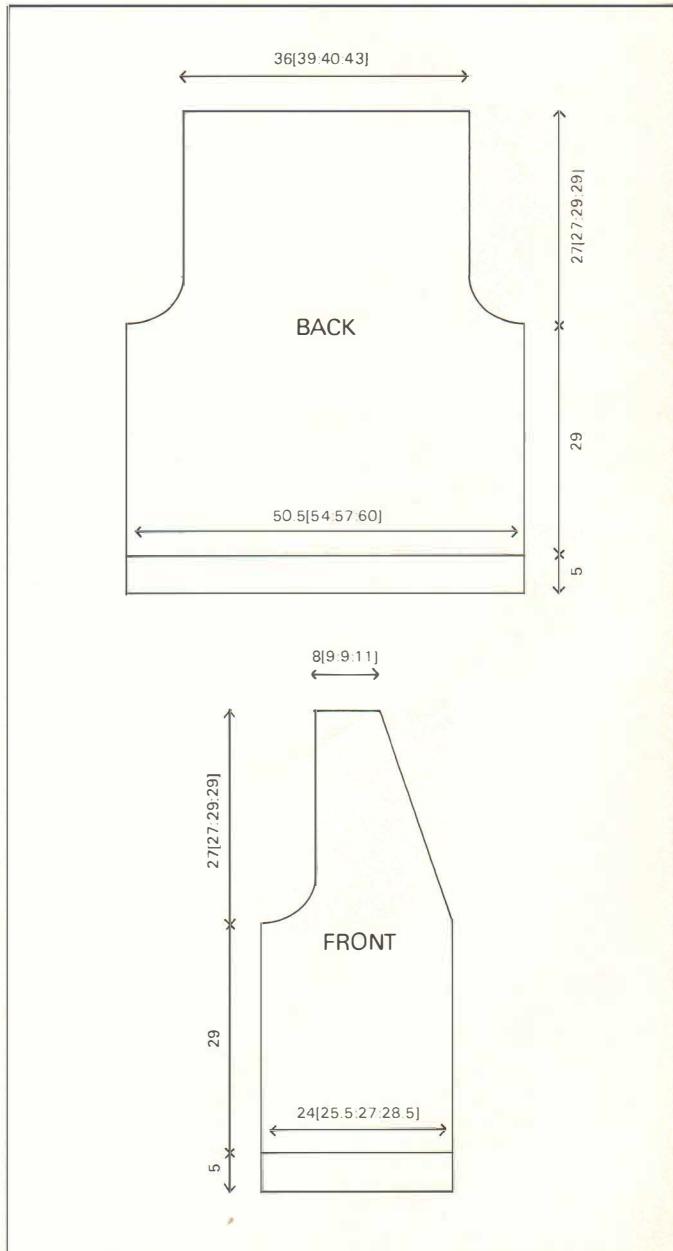


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9

Ocelot Sweater

MACHINES: These instructions are written for standard gauge electronic machines with ribber and double bed colour changer.

We used a Brother 910 with accessories

YARN: King Cole 2 ply Anti-Tickle Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used White (MC), Silver (A) and Black (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX

SIZES

To suit bust 86[91:96]cm.
Finished measurement
96[102:107]cm.

Length 58.5[59.5:60.5]cm.

Sleeve seam 41[42:42.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle Wool.
1 x 500g cone in each colour.
1 pair of large shoulder pads.

GARMENT WEIGHS

506g for size 86cm.

MAIN TENSION

35.5 sts and 101 rows to 10cm measured over Jacquard (tension dial approx 6/5).

Tension must be matched exactly before starting garment.

Wash and steam press swatch to close up Jacquard fabric before measuring. Steam pressing only is not enough.

ABBREVIATIONS

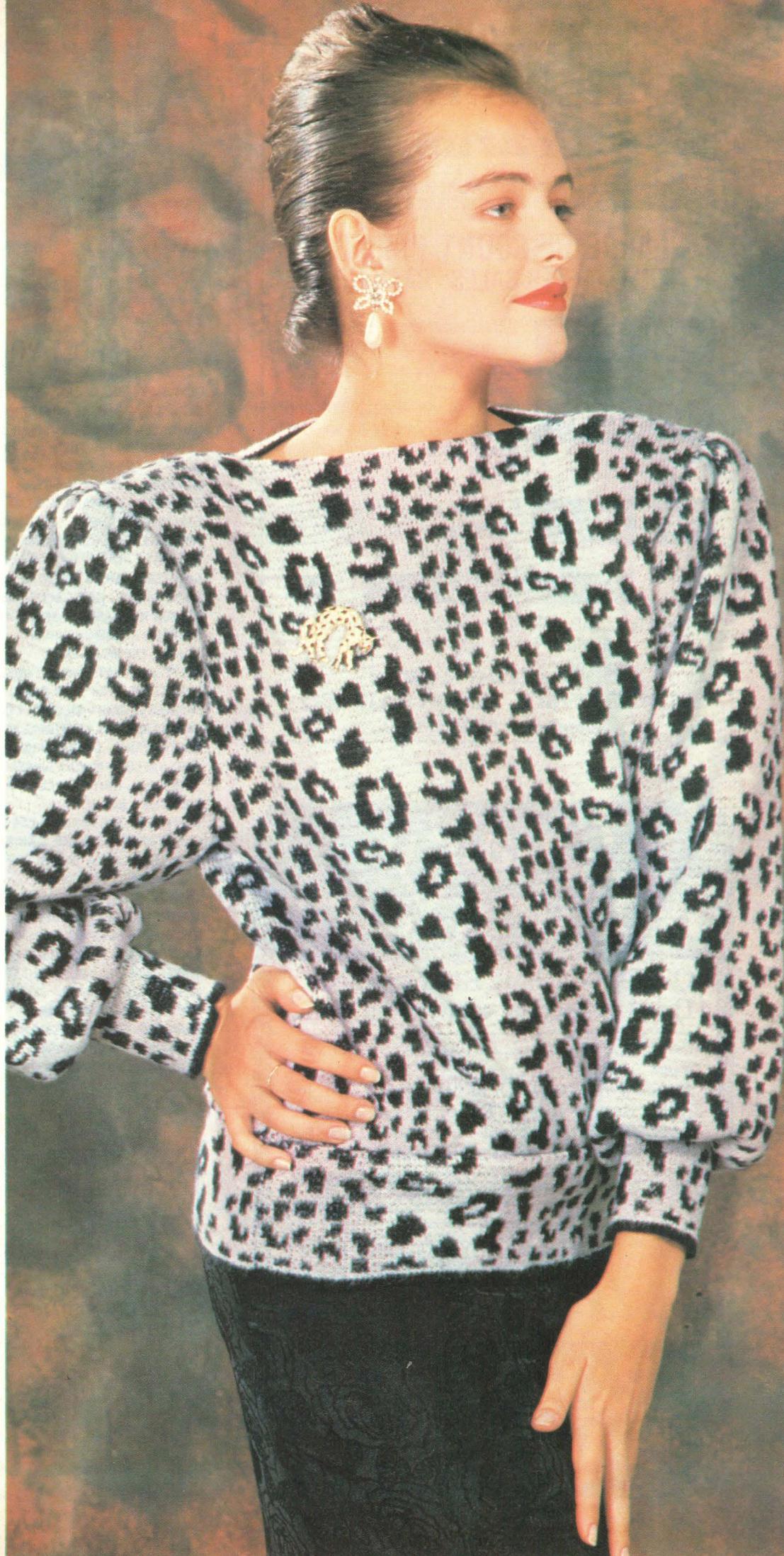
See page 106.

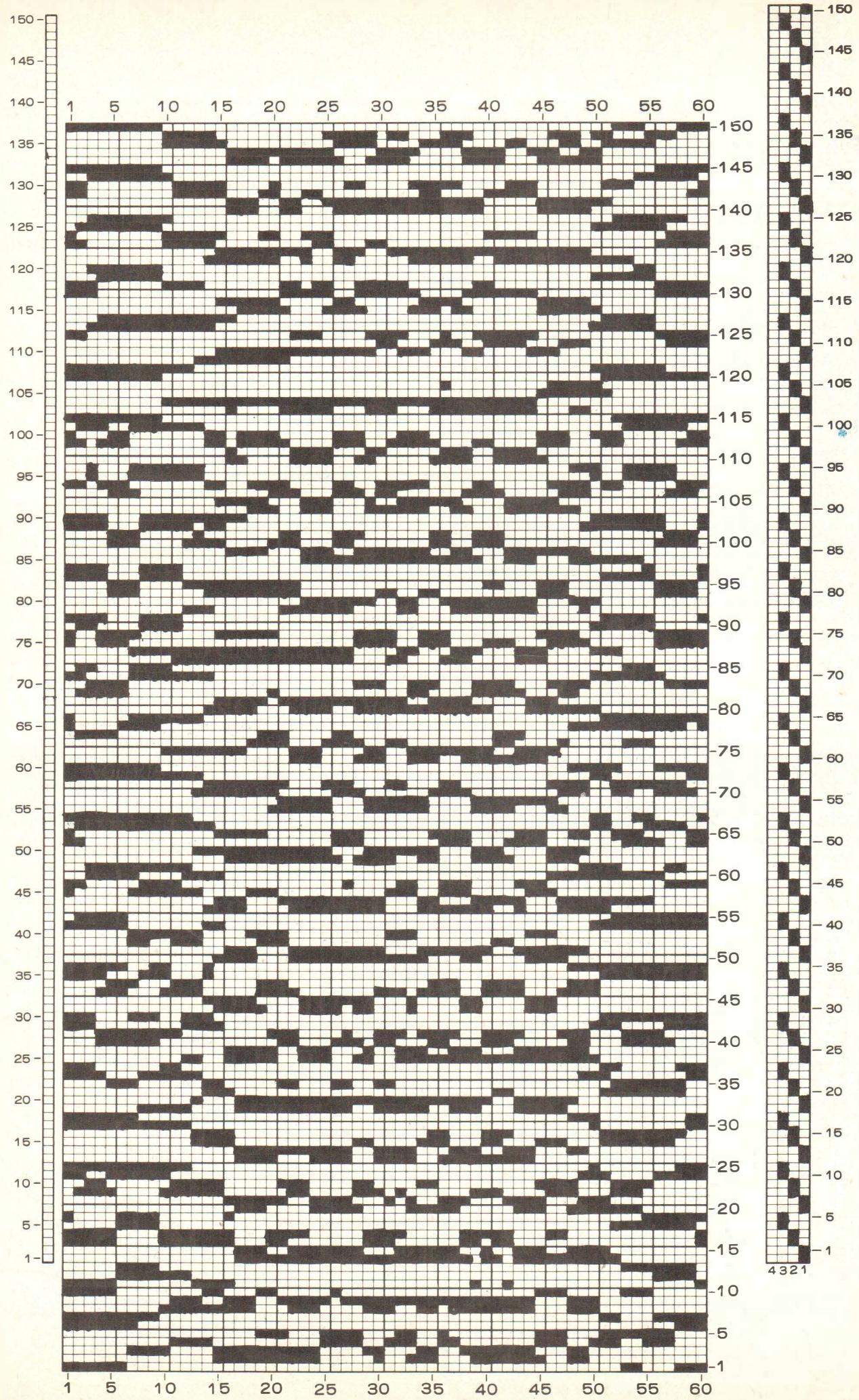
NOTE

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

Fill in mylar sheet before starting to knit.





9

Ocelot Sweater

PATTERN NOTE

Set both carriages for Jacquard knitting as described in instruction book — but do not use the KRC No 7 button as the background is marked out on the mylar sheet.

RB Ns must always be an even number so inc, dec RB sts 2 at a time, i.e. on alt dec and inc of MB sts. All st counts refer to MB throughout. Dec and inc corresponding RB sts as required.

To dec: transfer 2 RB sts at each end to MB and cast them off with the relevant MB sts. Do this when CAR, so that it can be worked on the same row at both ends, using 2 strands at the colour changer side and 1 strand at carriage side.

To inc: push 2 RB Ns and 1 MB N to WP.

Change colour every 2 rows as indicated on mylar sheet. Use wire hangers and small ribber weights at either end. Move these up at regular intervals.

BACK AND FRONT ALIKE

With RB in position, set machine for FNR. Attach double bed colour changer. Thread A into feeder 2 and B into feeder 3. CAR with MC. Push 85[90:95] Ns at either side of centre 'O' on MB to WP. 170[180:190] Ns. Push corresponding Ns on RB to WP. Slide lever I. Using T1/T1, cast on. Insert mylar sheet. Program machine for patt (KCI).

Set RC at 000. Using T2/T2, K1 row to the right to select Ns. Set both carriages for Jacquard knitting and K1 row to the left. Change to A and using MT/MT cont in patt changing colours as indicated. K until RC shows 243[253:263]. CAR.

SHAPE ARMOHOLE

Cast off 7[10:13] sts at each end. 156[160:164] sts. K3 rows.

Dec 1 st at each end on next and every foll 5th row, 10 times in all. 136[140:144] sts. K until RC shows 502[512:522]. Transfer sts to MB.

Set machine for st st. Place a marker on the 35th st at either side of centre 'O'. Using B and T6, K12 rows. Cast off loosely.

SLEEVES

Push 62 Ns at either side of centre 'O' on MB to WP. 124 Ns. Using WY, cast on and K a few rows ending CAR. Attach double bed colour changer. Thread up colours as before. Bring up RB to WP. Push all MB Ns to 'E' position. Using MC and T3, K1 row to the left. Push up corresponding RB Ns. Insert mylar sheet. Program machine for patt (KCI), Set RC at 000. Slide lever I. Using T3/T3, K1 row to the right to select Ns. Mark selected Ns and return them to NWP. Set both carriages for Jacquard knitting. Insert rubber cast on comb and return

marked Ns to patterning position. Using MT/MT, K1 row to the left.

Cont in patt, changing colours as indicated. K4 rows.

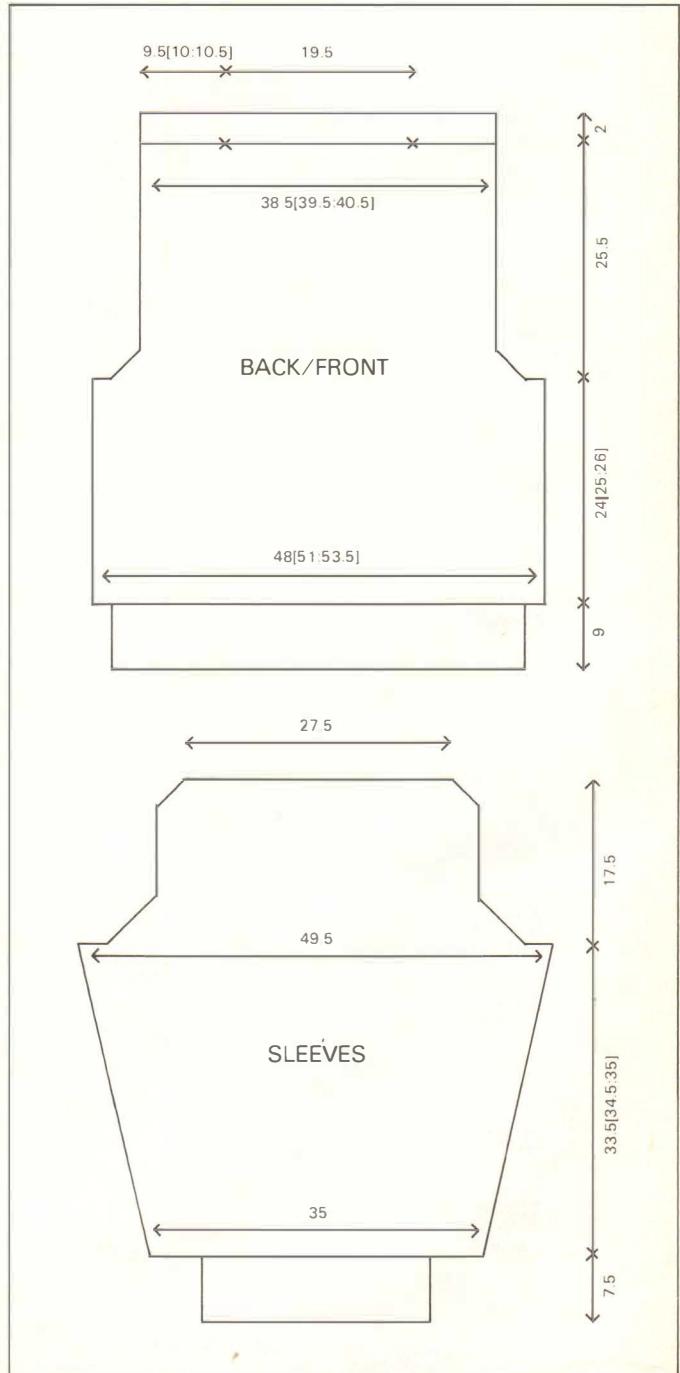
Shape sides by inc 1 st at each end of next and every foll 12th row, 26 times. 176 sts. K until RC shows 341[347:353]. CAR.

SHAPE TOP

Cast off 7 sts at each end. 162 sts. Dec 1 st at each end of every foll 3rd row, 14 times. 134 sts. K until RC shows 471[477:483].

Dec 1 st at each end of next and every foll 3rd row, 10 times in all. 114 sts. K until RC shows 501[507:513].

Dec 1 st at each end of next



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and every foll alt row, 8 times in all. 98 sts. RC shows 516[522:528].

Transfer sts to MB. Place a marker on the centre st. Cast off.

WELT

BACK AND FRONT ALIKE

With RB in position, set machine for FNR. Push 65[69:73]Ns at either side of centre 'O' on MB to WP. 130[138:146]Ns.

* Push corresponding Ns on RB to WP. CAL. Slide lever II. Using B and T0/T0, cast on. Slide lever I, K3 tubular rows. Using T3/T3, K2 rows rib. CAL. Insert mylar sheet. Program machine for patt (KCI). Set RC at 000. Using MC and MT/MT, K1 row. Set both carriages for Jacquard knitting and K1 row. Cont in patt, changing colour as indicated every 2 rows *. K until RC shows 90. Transfer sts to MB. Using WY, K a few rows and release from machine.

CUFFS

With RB in position, set machine for FNR. Push 27[29:31]Ns at either side of centre 'O' on MB to WP. 54[58:62]Ns.

Work as given for welts from * to *.

K until RC shows 78. Using WY, K a few rows and release from machine.

TO MAKE UP

Wash all pieces. When dry, block to size and steam press. With right side facing, hang last row of back welt on to 130[138:146]Ns. With wrong side facing, hang lower edge of back evenly on to Ns by pushing transfer tool through fabric along first row of black sts (this prevents cast on rows showing on right side). Using 2 strands of MC, manually K1 row. Cast off firmly. Rep for front.

With right side facing, hang one cuff on to 54[58:62]Ns. With wrong side facing, hang lower edge of sleeve on to Ns, gathering evenly. Using 2 strands of MC and T3, K1 row. Cast off firmly.

Join shoulder seams to markers at base of black st st band. Fold back band to inside and stitch in place. Fold front band to inside, making the fold approx 2cm deeper at centre and sloping up towards shoulders. Stitch in place. Steam press shoulder seams and necklines.

Sew in sleeves, gathering evenly at each side of shoulder/WY marker to fit. Join side and sleeve seams. Sew in shoulder pads, extending approx 2.5cm into sleeve head to support gathers. If necessary thread shirring elastic through cuff and sleeve seam to grip wrists.



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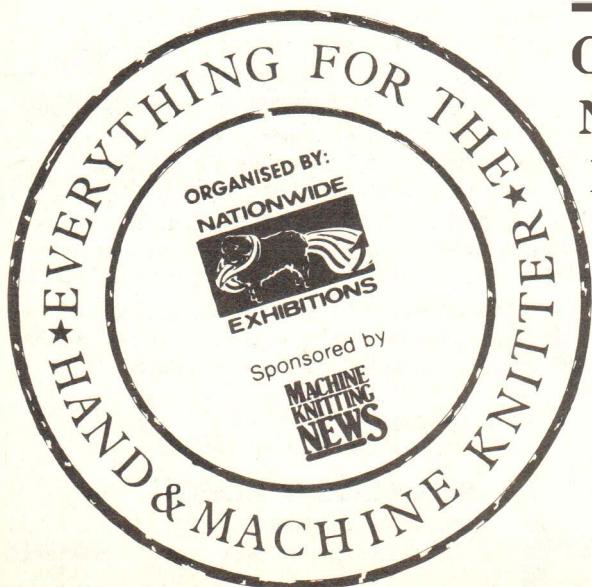
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10

Girl's Petal Sleeved Cardigan

MACHINES: These instructions are written for standard gauge machines with ribber

MACHINES WITHOUT

RIBBER: See page 106

YARN: Bramwell Celebration and Artistic

FIBRE CONTENT: Celebration is 92% Acrylic, 8% Nylon.

Artistic is 100% Acrylic

COLOUR: We used Celebration in Red (MC) and Artistic in White (C)

STOCKISTS: If you have any difficulty in obtaining these yarns, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit chest 46[51:56:61:66]cm.

Finished measurement 52[58:62:67:72]cm.

Length 26.5[29:32.5:33.5:35]cm.

Sleeve seam 3.5[4:4.5:5:6]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Celebration.

1 x 500g cone in MC.

Bramwell Artistic.

1 x 500g cone in C.

4 small buttons.

6 small satin rose buds.

GARMENT WEIGHS

118g for size 61cm.

MAIN TENSION

34 sts and 44 rows to 10cm measured over st st (tension dial approx 5).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.



NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MANUAL LACE PATTERN

Worked on fronts only.

Right front — transfer st on to adjacent N at right.

Left front — transfer st on to adjacent N at left.

Transfer the sts from the Ns given below, leave empty Ns in WP, K2 rows, until RC indicated.

SIZE 46cm

Work manual lace patt over N 11 until RC shows 54, N 23 until RC shows 46 and N 35 until RC shows 38.

SIZE 51cm

Work manual lace patt over N 13 until RC shows 60, N 25 until RC shows 52 and N 37 until RC shows 44.

SIZE 56cm

Work manual lace patt over N 13 until RC shows 66, N 27 until RC shows 56 and N 41 until RC shows 46.

SIZE 61cm

Work manual lace patt over

N 15 until RC shows 72, N 29 until RC shows 62 and N 43 until RC shows 52.

SIZE 66cm

Work manual lace patt over N 17 until RC shows 74, N 33 until RC shows 64 and N 49 until RC shows 54.

EDGING

CAL. Using MT-1, K1 row. Set carriage to hold. Leaving 3Ns at right in WP, push all rem Ns to HP. ** CAR.

* K2 rows. Taking the st in front of sinker posts, transfer the end st at right on to the adjacent N



10

at left. Manually knit the 2 sts tog *. Rep from * to *, once more. K4 rows. Return the next 3 Ns from HP to WP. Transfer the end st at right (that is the rem st from the previous group of 3) on to the middle N of the new group of 3. Return empty end N to NWP **.

Rep from ** to ** across work to the last 3 sts.

Work as given from * to *, twice. Cast off.

After 3 or 4 groups have been worked, carefully unhook work from sinker posts and place one claw weight directly under sts to ensure the last 4 rows of each group knit correctly.

BACK

With RB in position, set machine for 1x1 rib. Push 44[49:53:57:61] Ns at left and right of centre 'O' on MB to WP. 88[98:106:114:122] Ns.

*** Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K 26[26:32:32:32] rows. Transfer sts to MB ***.

Set RC at 000. Using MT, K 44[48:52:56:58] rows.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 2[4:6:6:6] rows. K 0[2:2:2:2] rows. Dec 1 st at beg of next 6[6:6:8:8] rows. 72[78:80:88:96] sts.

K until RC shows 70[78:86:92:98]. Place a marker at each end. K until RC shows 87[99:107:113:119].

SHAPE SHOULDERS

Set carriage to hold. Push 1 N at carriage side and 6[7:5:6:7] Ns at opposite side to carriage to HP, K1 row, 4[4:6:6:6] times. Return Ns at opposite side to carriage from HP to WP, K1 row, twice. Using WY, K a few rows over 21[23:24:27:29] sts at left and release from machine.

Rep over 21[23:24:27:29] sts at right.

Using WY, K a few rows over rem 30[32:34:34:38] neck sts and release from machine.

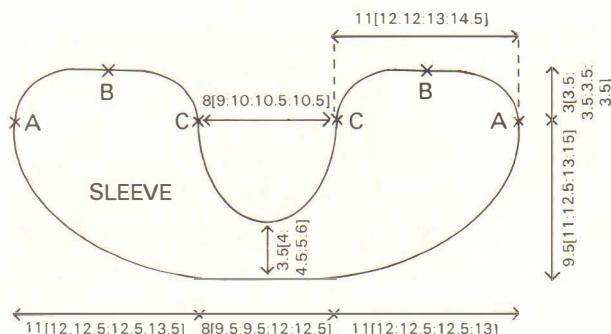
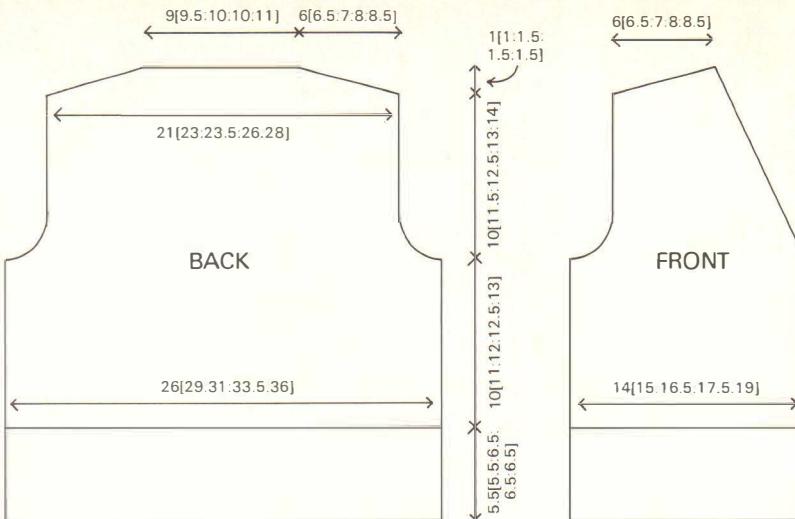
RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 4 Ns at left and 44[48:52:56:60] Ns at right of centre 'O' on MB to WP. 48[52:56:60:64] Ns.

Work as given for back from *** to ***, making a single st buttonhole over N 1 at left of centre 'O' when RC shows 4 and 24[24:28:28:28].

Set RC at 000. Using MT, work manual lace patt over Ns given at right of centre 'O'.

K until RC shows 20[23:23:26:27]. Make a single st



buttonhole over N 1 at left of centre 'O'. K until RC shows 42[48:51:56:58]. Work a buttonhole over the same st as before. K 2[0:1:0:0] rows. CAR.

SHAPE NECK AND ARMHOLE

Dec 1 st at left edge on next and every foll alt row, 16[12:10:11:13] times in all and then 1 st on every foll 4th row, 3[7:9:9:9] times.

At the same time, cast off 3 sts at beg of next row. K1 row. Cast off 2 sts at beg of next and every foll alt row, 1[2:3:3:3] times in all. K 1[3:3:3:3] rows. Dec 1 st at armhole edge on next and every foll alt row, 3[3:4:4:4] times in all.

K until RC shows 70[78:86:92:98]. Place a marker at armhole edge.

K until RC shows 87[99:107:113:119]. CAL. 21[23:24:27:29] sts.

SHAPE SHOULDERS

Set carriage to hold. Push 6[7:5:6:7] Ns at right to HP, K1 row. Push 1 N at right to HP, K1 row.

Rep the last 2 rows, 1[1:2:2:2] times.

Cancel hold. K1 row over all shoulder sts.

Using WY, K a few rows and release from machine.

LEFT FRONT

Work as given for right front,

reversing needle settings, shapings and omitting buttonholes.

SLEEVES

Push 14[16:16:20:21] Ns at left and right of centre 'O' to WP. 28[32:32:40:42] Ns. Using WY, cast on and K several rows. CAL.

Using MC, 'e' wrap along the row. Using MT, K1 row.

Set RC at 000. Cast on 4 sts at beg of next 2 rows. Cast on 3 sts at beg of next 6[6:4:2:4] rows.

Cast on 2 sts at beg of next 8[10:8:6:10] rows.

Cast on 0[0:3:3:2] sts at beg of next 0[0:2:2:2] rows.

Inc 0[0:1:1:1] st at beg of next 0[0:2:4:6] rows.

Cast on 0[0:2:2:2] sts at beg of next 0[0:2:6:2] rows. RC shows 16[18:20:22:26]. 70[78:80:88:96] sts. CAR.

Using nylon cord, K 35[39:40:44:48] sts at left by hand, taking Ns down into NWP. Cont on rem 35[39:40:44:48] sts at right for first side.

SHAPE TOP

SIZE 46cm ONLY

Cast on 2 sts at right, K1 row. Cast off 2 sts at left, K1 row. Inc 1 st at right, K1 row. Cast off 2 sts at left, K1 row.

Rep the last 2 rows, 2 more times.

Cast on 2 sts at right and dec 1

st at left, K 2 rows, twice. Inc 1 st at right and dec 1 st at left, K2 rows, 4 times.

Inc 1 st at right, K2 rows, 3 times. 37 sts. RC shows 42.

Place a yarn marker at each end. Set carriage to hold. Push 1 N to HP at beg of next 8 rows. Push 1 N at each end to HP, K1 row, 5 times. Return Ns from HP to WP at opposite side to carriage, K1 row, twice. Place a yarn marker on N 33. Using WY, K a few rows and release from machine.

SIZE 51cm ONLY

Cast on 2 sts at right, K1 row. Cast off 2 sts at left, K1 row.

Inc 1 st at right, K1 row. Cast off 2 sts at left, K1 row.

Rep the last 2 rows, 2 more times.

Cast on 2 sts at right, K2 rows. Inc 1 st at right and dec 1 st at left, K2 rows, 7 times.

Inc 1 st at right, K2 rows, 3 times. 41 sts. RC shows 48.

■ Place a marker at each end. Set carriage to hold. Push 1 N to HP at beg of next 10 rows. Push 1 N at each end to HP, K1 row, 5 times. Return Ns from HP to WP at opposite side to carriage, K1 row, twice ■. Place a marker on N 36. Using WY, K a few rows and release from machine.

SIZE 56cm ONLY

Cast on 2 sts at right, K1 row. Dec 1 st at left, K1 row.



Inc 1 st at right, K1 row. Cast off 2 sts at left, K1 row.

Rep the last 2 rows, 3 more times.

Inc 1 st at right and dec 1 st at left, K2 rows, 8 times.

Inc 1 st at right, K2 rows, 4 times. 41 sts. RC shows 54.

Work as given for size 51cm from ■ to ■.

Place a marker on N 38. Using WY, K a few rows and release from machine.

SIZE 61cm ONLY

Cast on 2 sts at right, K1 row. Dec 1 st at left, K1 row.

Inc 1 st at right, K1 row. Cast off 3 sts at left, K1 row.

Inc 1 st at right, K1 row. Cast off 2 sts at left, K1 row.

Rep the last 2 rows, once more.

Inc 1 st at right and dec 1 st at left, K2 rows, 10 times.

Inc 1 st at right, K2 rows, 4 times. 45 sts. RC shows 58.

Work as given for size 51cm from ■ to ■.

Place a marker on N 41. Using WY, K a few rows and release from machine.

SIZE 66cm ONLY

Cast on 2 sts at right, K1 row. Dec 1 st at left, K1 row.

Inc 1 st at right, K1 row. Cast off 2 sts at left, K1 row.

Rep the last 2 rows, 3 more times. K2 rows.

Inc 1 st at right and dec 1 st at left, K2 rows, 7 times. K2 rows.

Inc 1 st at right and dec 1 st at left, K2 rows, twice.

Inc 1 st at right, K2 rows, 4 times. 49 sts. RC shows 66.

Work as given for size 51cm from ■ to ■.

Place a marker on N 43. Using WY, K a few rows and release from machine.

ALL SIZES

Unravel nylon cord over sts at

left. Reset RC at 16[18:20:22:26]. Complete to correspond with first side, reversing shapings.

Block all pieces to size. Steam lightly and allow to dry before cont.

Graft shoulder seams tog.

BACK NECK EDGING

Push 30[30:33:33:36]Ns to WP. With wrong side facing, hang neck edge evenly on to Ns. Remove WY. Using C, work edging. Rep for rem sleeve.

FRONT EDGING

Push 87[96:108:111:117]Ns to WP. With wrong side facing, hang one front edge evenly on to Ns. Using C, work edging. Rep for rem front edge.

SLEEVE EDGING

Push 120[129:138:150:162]Ns to WP. With wrong side facing, hang edge of sleeve from marker A to marker A (see diagram) evenly on to Ns. Using C, work edging. Rep for rem sleeve.

TO COMPLETE SLEEVE

Wrap sleeve around, matching marker A on one side to marker C on opposite side, and matching B markers.

Push 18[20:20:22:24]Ns at left and 19[21:21:23:25]Ns at right of centre 'O' to WP. With wrong side facing and going through

both thicknesses of fabric, hang sts from WY on to Ns. Remove WY, but not markers. Using MC and MT, K1 row. Using WY, K a few rows and release from machine.

Push 12[14:14:14:14]Ns at left and right of centre 'O' to WP. With wrong side facing, rehang last row of MC evenly on to Ns, matching marker B to centre 'O'. Using MC and MT+5, K1 row. Cast off using latch tool method.

Rep for rem sleeve, ensuring the wrap is in the opposite direction.

TO MAKE UP

Join neck edgings at shoulder. Join side seams. Sew in sleeves matching A/C markers to armhole markers. Attach rosebud to top of each lace ladder. Sew on buttons. Give a final light steam.



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Lady's Two-piece Suit

MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Tamm Chic

FIBRE CONTENT: 57% Acrylic, 37% Nylon and 6% Metallised Polyester

COLOUR: We used Silver 3090 (MY)

STOCKISTS: To obtain this yarn, please write to The 'House of Corbiere', Corbiere, Weston Road, Weston-on-Thames, South Derbyshire DE7 2BH

SIZES

SWEATER

To suit bust 86[91:96:101:106]cm.

Finished measurement 94[100:104:110:114]cm.

Length 66cm.

Sleeve seam 47cm.

SKIRT

To suit hip 91[96:101:106:111]cm.

Length 73cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Tamm Chic.

2 x 450g cone in MY.

4 buttons.

Waist length of elastic.

GARMENT WEIGHS

Sweater: 284g for size 96cm.

Skirt: 368g for size 101cm.

MAIN TENSIONS

Sweater: 35 sts and 48 rows to 10cm measured over st st (tension dial approx 4-MT).

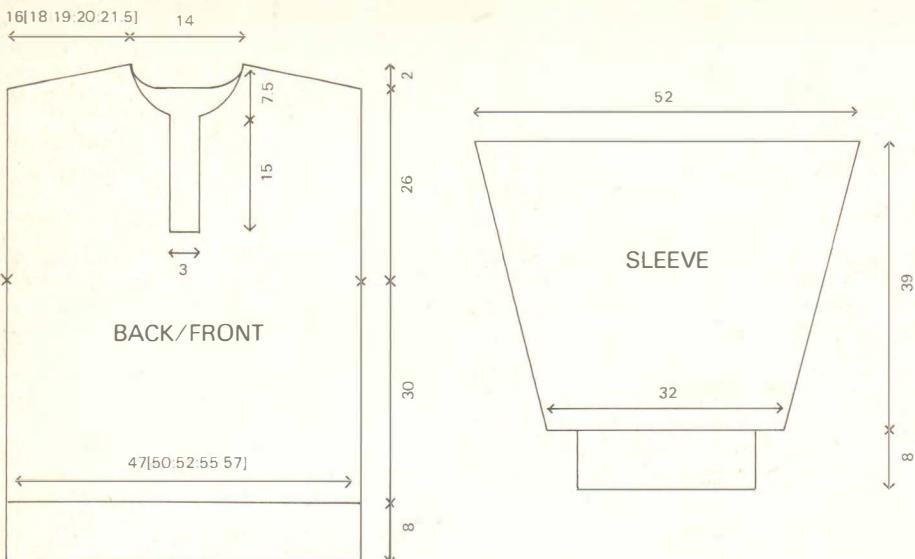
Skirt: 100 sts and 100 rows = 21cm measured over pleat patt (tension dial 2 $\cdot\cdot\cdot$ /2 $\cdot\cdot$ =MT-1 \cdot /MT-1 \cdot). Measure tension after steaming and allowing to dry.

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.





NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE FOR SKIRT

The side facing the knitter is the right side.

Use the close knit bar throughout.

Mark both sides of panel with WY at each tension change.

SWEATER BACK

With RB in position, set machine for 1x1 rib. Push 163[173:181:191:199] Ns on

MB and corresponding Ns on RB to WP.

* Arrange Ns for 1x1 rib. CAR. Using lowest possible tensions, cast on. T0/T0, K3 tubular rows. Set RC at 000. Using MT-3··/MT-3··, K40 rows. Transfer sts to MB *. Inc 1 st. 164[174:182:192:200] sts. Set RC at 000. Using MT, K144

rows. Place a marker at each end for start of armholes. K until RC shows 268. CAR.

SHAPE NECK AND SHOULDERS

Using a separate length of MY, cast off the centre 32 sts. Using nylon cord, K 66[71:75:80:84] sts at left by hand taking Ns down into NWP. Cont on rem 66[71:75:80:84] sts at right for first side.

K1 row. Set carriage to hold. Cast off 3 sts at neck edge and push 11[12:13:14:15] Ns at right to HP, K2 rows.

Cast off 2 sts at neck edge and push 11[12:13:14:15] Ns at right to HP, K2 rows, twice.

Dec 1 st at neck edge and push 12[13:13:14:15] Ns at right to HP, K2 rows.

Dec 1 st at neck edge. Cancel hold. K1 row over 57[62:66:71:75] shoulder sts. Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 268. Complete to correspond with first side, reversing shapings.

FRONT

Work as given for back until RC shows 170. CAR.

DIVIDE FOR OPENING

Using a separate length of MY, cast off the centre 10 sts. Using nylon cord, K 77[82:86:91:95] sts at left by hand taking Ns down into NWP. Cont on rem 77[82:86:91:95] sts at right for first side.



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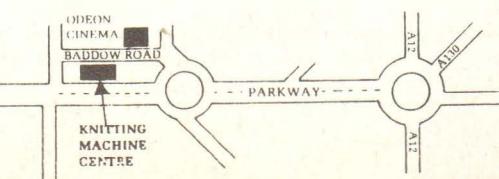
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11

Lady's Two-piece Suit

K until RC shows 243. CAL.

SHAPE NECK

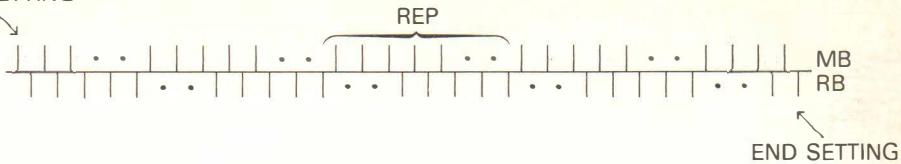
Cast off 4 sts at beg of next row. K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st at beg of next and every foll alt row, 9 times in all. 57[62:66:71:75] sts. K1 row. RC shows 269. CAL.

SHAPE SHOULDERS

Set carriage to hold. Push 11[12:13:14:15]Ns at right to HP, K2 rows, 3 times. Push 12[13:13:14:15]Ns at right to HP, K2 rows. Cancel hold. K1 row. Using WY, K a few rows and release from machine. Unravel nylon cord over sts at left. Reset RC at 170. Complete

DIAGRAM 1

END SETTING



to correspond with first side, reversing shapings.

SLEEVES

Push 112Ns to WP. Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Set RC at 000. Using MY and MT, inc 1 st at each end of every foll 6th row, 3 times. RC shows 18. 118 sts. Inc 1 st at each end of every foll 5th row, 32 times. 182 sts. K until RC shows 188. Place a marker on the centre st. Cast off.

CUFFS

With RB in position, set machine for 1x1 rib. Push 77Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *. With wrong side facing, hang lower edge of sleeve evenly on to Ns. Remove nylon cord. Using MT+6, K1 row. Cast off using latch tool method.

BUTTONHOLE BAND

With RB in position, set machine for FNR. Push 52Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K7 rows. Counting from left edge, make a buttonhole over the 5th and then every foll 14th st, 4 times in all.

K until RC shows 14. Transfer sts to MB. Using MT-1, K1 row. With wrong side facing, hang right edge of front opening evenly on to Ns. Using MT+6, K1 row. Cast off using latch tool method.

BUTTON BAND

Work as given for buttonhole band, omitting buttonholes and attaching to left front edge of opening.

JOIN SHOULDER SEAMS

Push 57[62:66:71:75]Ns to

WP. With right side facing, hang back left shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY. Using MY and MT+6, K1 row. Cast off using latch tool method.

Rep for rem shoulder.

COLLAR

With RB in position, set machine for FNR. Push 115Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows. Set RC at 000. Starting with T3/T3 and reducing tension on both beds by one dot every 5 rows, K until RC shows 40.

Transfer all sts to MB. Using MT-1, K1 row.

With wrong side facing, hang neck edge evenly on to Ns from centre of buttonhole band to centre of button band. Using MT, K4 rows. Cast off behind sinkers.

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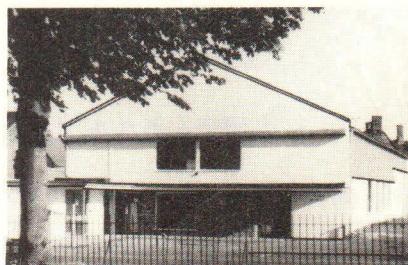
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TO MAKE UP

With wrong side facing, block and steam pieces. Pin st st section of collar over seam and stitch firmly, but invisibly in place on inside. Overlap bands and stitch neatly in place. Sew in sleeves between markers and matching centre marker to shoulder seam. Join side and sleeve seams. Sew on buttons.

SKIRT PANEL (KNIT THREE)

With RB in position, set machine for FNR. Push 149[156:163:170:177] Ns on MB and corresponding Ns on RB to WP. Using MY and TO/TO, cast on. Using T1/T1, K2 tubular rows. Using T2/T2, K1 row.

Arrange sts as shown in Diagram 1. Set RC at 000. Using MT-1-/MT-1-, K until RC shows 114.

Using MT-1-/MT-1-, K until RC shows 227.

Using MT-2/MT-2, K until RC shows 340.

Transfer sts to MB. Using MT, K1 row. Using WY, K a few rows and release from machine.

WAISTBAND

Push 80[86:90:98:104] Ns to WP. With wrong side facing, hang sts from last row of one

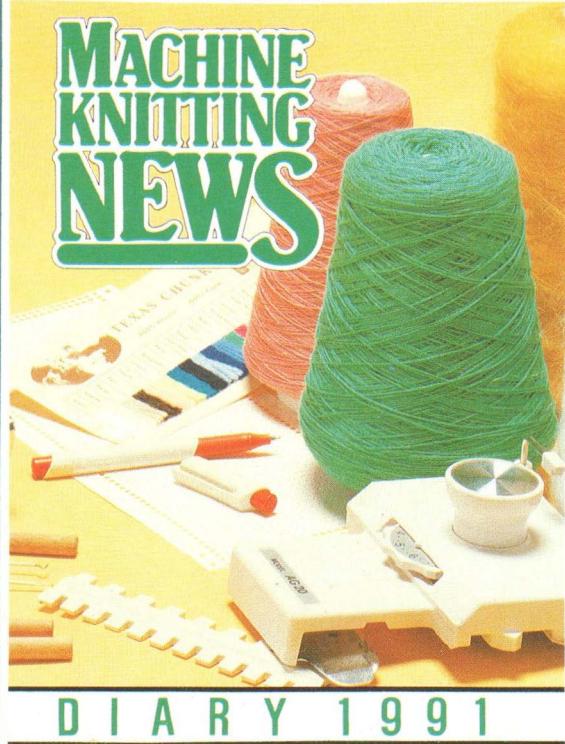
panel evenly on to Ns. Remove WY.
Using MY and MT-1, K1 row.
Using MT, K12 rows.
Using MT+6, K1 row.
Using MT, K12 rows.
Using MT+6, K1 row. Cast off using latch tool method.
Rep for rem 2 panels.

TO MAKE UP

Join panels neatly tog, matching markers as you go. Fold waistband in half to inside. Slip stitch in place, leaving an opening for elastic. Insert elastic. Close opening. Steam, opening out lower edge slightly and allowing to dry before moving on to the next section. Do not allow iron to touch fabric.



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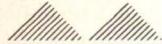
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1991



12

Mohair Jacket



MACHINES: These instructions are written for chunky 24 st punchcard machines without ribber

YARN: Texere Luxury Mohair

FIBRE CONTENT: 78%

Mohair, 13% Wool, 9% Nylon

COLOUR: We used Charcoal (MC), Mint (A), Lemon (B), Scarlet (C) and White (D)

STOCKISTS: To obtain this yarn, please write to Texere Yarns, College Mill, Barkerend Road, Bradford, BD3 9AQ

SIZES

To suit bust 86[91:96:101]cm.
Finished measurement 100[108:118:127]cm.

Length 69cm.

Sleeve seam 49cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere Luxury Mohair.
1 x 500g cone in each colour.
1 pair 5½mm hand knitting needles.
9 buttons.
1 pair of shoulder pads.

GARMENT WEIGHS

500g for size 91cm.

MAIN TENSIONS

17 sts and 40 rows to 10cm measured over slip stitch patt (tension dial approx 7=MT).

14 sts and 21 rows to 10cm measured over st st (tension dial approx 6=MT-1).

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 106.

NOTE

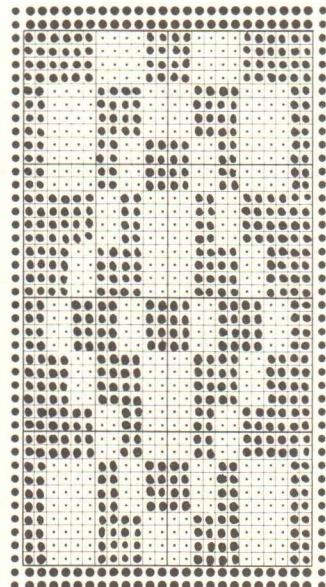
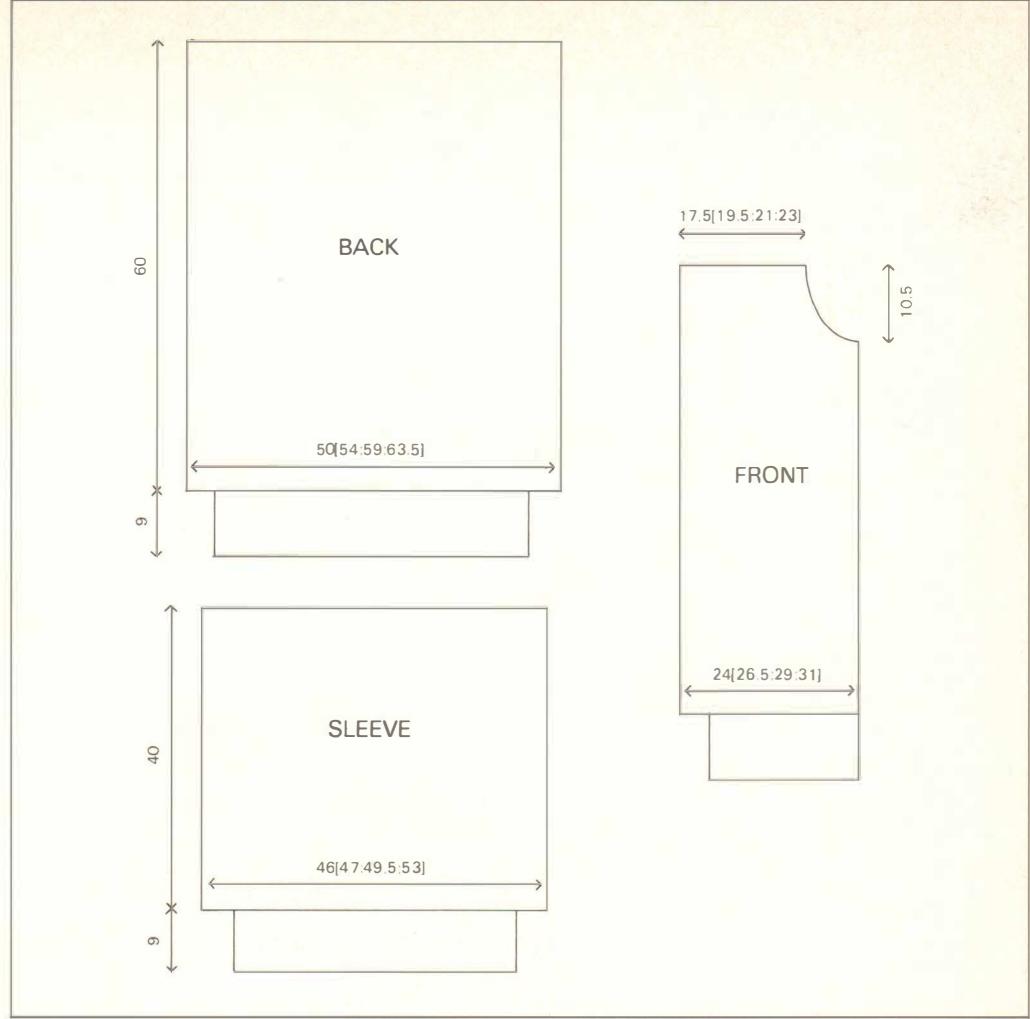
Knit side is used as right side. Work must be well weighted at all times.

All ribs are knitted by hand.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



COLOUR SEQUENCE

MC, K8 rows.
D, K4 rows.
MC, K4 rows.
B, K4 rows.
MC, K8 rows.
C, K8 rows.
MC, K4 rows.
A, K8 rows.
MC, K4 rows.
C, K4 rows.
MC, K4 rows.
D, K8 rows.
MC, K8 rows.
B, K4 rows.
These 80 rows are rep throughout.

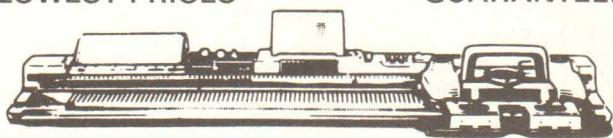
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12

Mohair Jacket

BACK

Push 85[92:100:108] Ns to WP.

* Using WY, cast on and K a few rows ending CAL.

Using MC and MT, K2 rows. Insert punchcard and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for slip st knitting. Set RC at 000. Foll colour sequence given, work in patt *. K240 rows.

Set machine for st st. Using MC, K2 rows. Mark the centre 25[26:28:30] sts.

Using WY, K a few rows and release from machine.

LEFT FRONT

Push 41[45:49:53] Ns at left of

centre 'O' to WP. Work as given for back from * to *.

K until RC shows 200. CAR.

SHAPE NECK

Cast off 6[7:8:9] sts at beg of next row. K1 row. Dec 1 st at neck edge on next and every foll alt row, 5 times in all. 30[33:36:39] sts. K until RC shows 240.

Set machine for st st. Using MC, K2 rows.

Using WY, K a few rows and release from machine.

RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

SLEEVES

Push 64[66:70:74] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT-1, K84 rows. Cast off loosely.

WELTS

BACK

Using 5½mm knitting needles, pick up 85[92:100:108] sts from first row of MC at lower edge of back. Using MC, K1 row, dec 21[22:18:18] sts evenly as you go. 64[70:82:90] sts. Work 16 rows, K1, P1 rib. Cast off.

FRONT

Using 5½mm knitting needles, pick up 41[45:49:53] sts from first row of MC at lower edge of

left front. Using MC, K1 row, dec 11[11:9:10] sts evenly as you go. 30[34:40:43] sts. Work 16 rows, K1, P1 rib. Cast off. Rep for right front.

CUFFS

Using 5½mm knitting needles, pick up 64[66:70:74] sts from first row of MC at lower edge of sleeve. Using MC, K1 row, knitting 2 sts tog all across row. 32[33:35:37] sts. Work 16 rows, K1, P1 rib. Cast off. Rep for rem sleeve.

BUTTONHOLE BAND

Using 5½mm knitting needles and MC, pick up 120 sts evenly along right front edge. Work in K1, P1 rib. K3 rows.

4th row: rib 5, ** cast off 1 st, rib 14**. Rep from ** to ** until 8 buttonholes in all have been made. Rib to end.

5th row: rib, wrapping yarn over N where sts were cast off. Rib 2 more rows. Cast off.

BUTTON BAND

Work as given for buttonhole band over rem front edging, omitting buttonholes.

NECKBAND

Graft shoulder seams tog. With right side facing, and using 5½mm knitting needles and MC, pick up 46 sts from front neck, 25[26:28:30] sts from back neck and 46 sts from

rem front neck.

Next row: P1, K2 tog all across row. Cont in K1, P1 rib. K4 rows.

Next row: rib 2, cast off 1 st, rib to end.

Next row: rib, wrapping yarn over N where st was cast off. Rib 2 more rows.

Next row: rib 4, K2 tog to end. Cast off.

TO MAKE UP

Sew in sleeves. Join side and sleeve seams.

Insert shoulder pads. Sew on buttons.

Brush outside of garment to restore pile.



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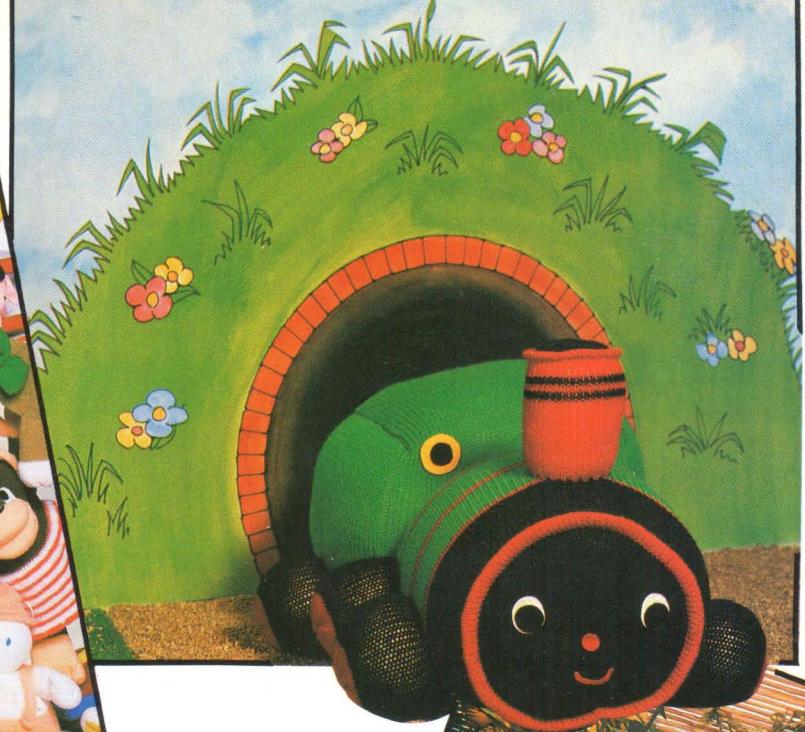
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C O N T

Christmas comes... trimming ideas from Keni Freeman

'Christmas comes but once a year', as the saying goes, and so comes the chance to design for the 'fun season', when even adults will wear a whole variety of seasonal ideas, from Santa Claus through to reindeer and teddy bears.

To help inspire you and get into the mood, I have designed a variety of small items that you can feature on just about anything you plan to knit, be it for a child or an adult.

The choice is yours, from the candle and snow people,

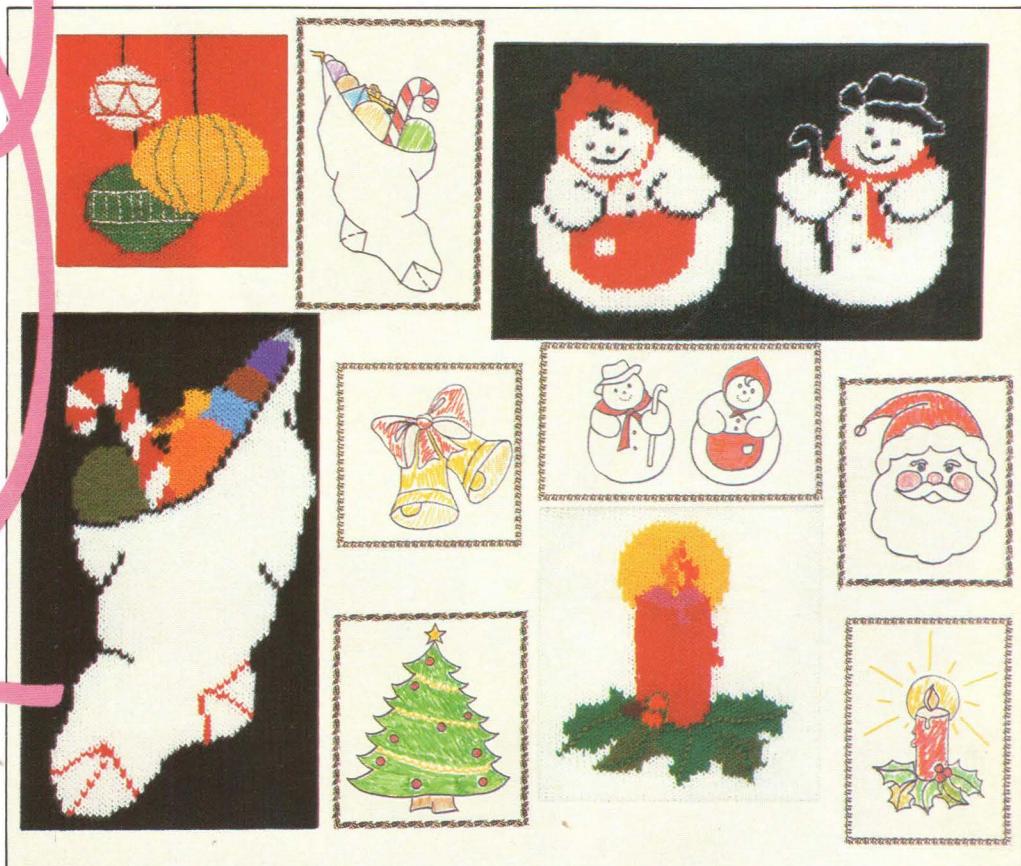
through to tree decorations and a stocking full of goodies. I have also included a couple of extra graphs, without swatches, to help you. All the designs were knitted in a 4 ply acrylic, but you can knit your designs in any yarn. Some of them will make super knitted Christmas cards.

Don't be put off using embroidery thread and beads, these designs — especially the Christmas tree decorations — can make full use of them and look very effective using lurex.

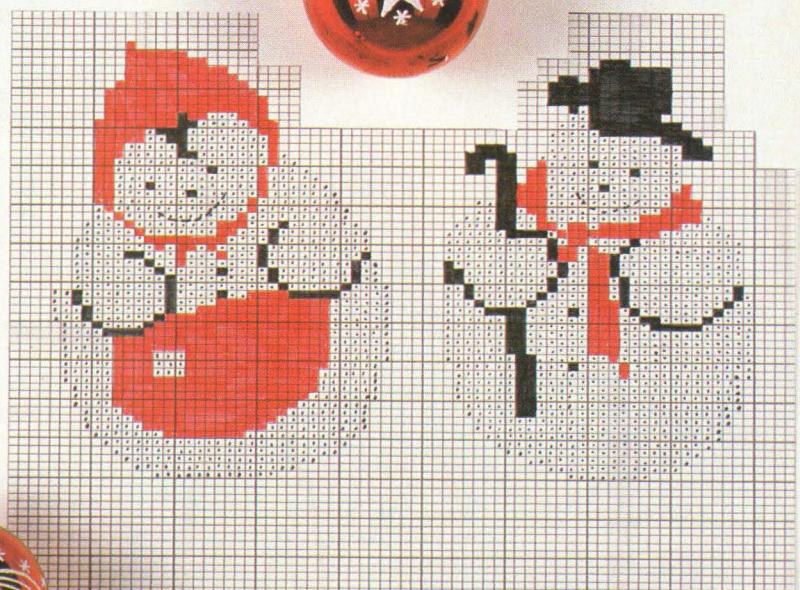
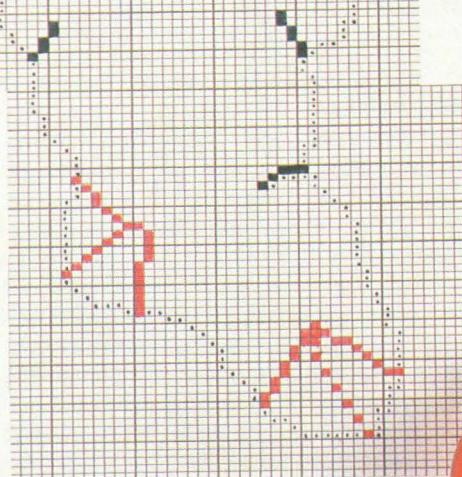
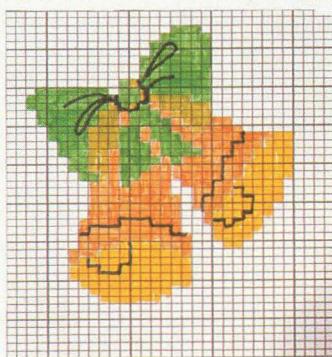
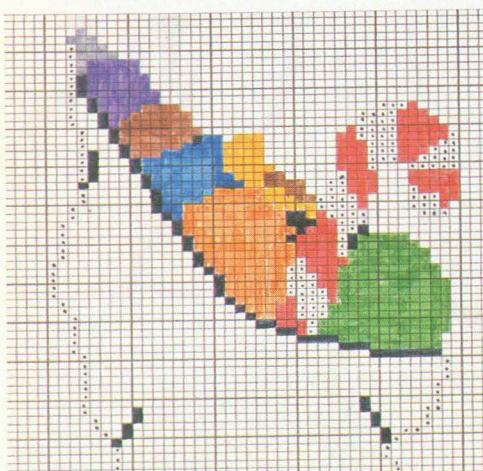
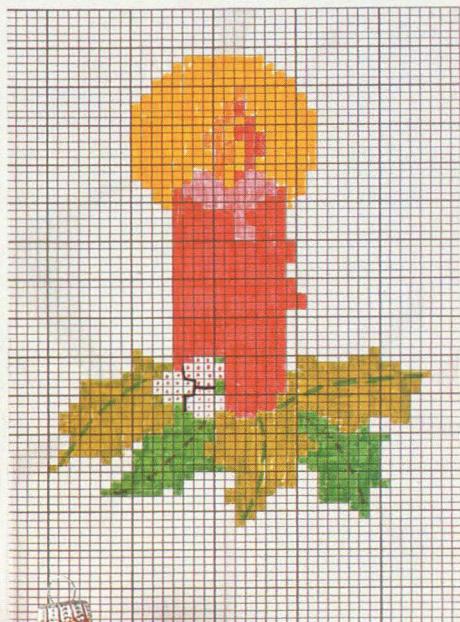
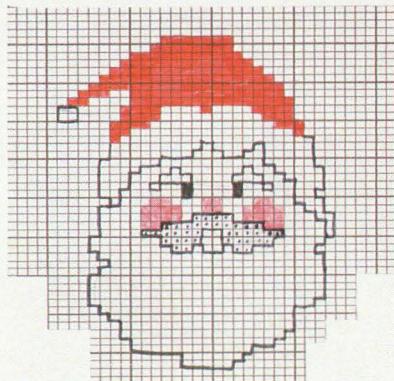
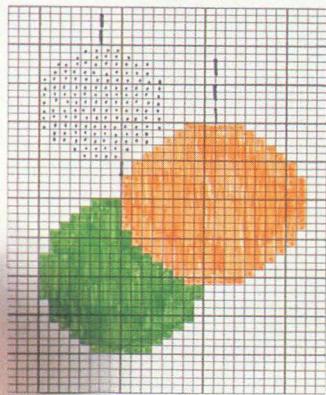
Remember when working these ideas you can tailor them to the type of machine that you have — for standard gauge machines the designs will work out fairly small. Chunky machine owners will find the designs, worked from the graph, will be larger.

More Intarsia next month,
Merry Christmas and a
Happy New Year!

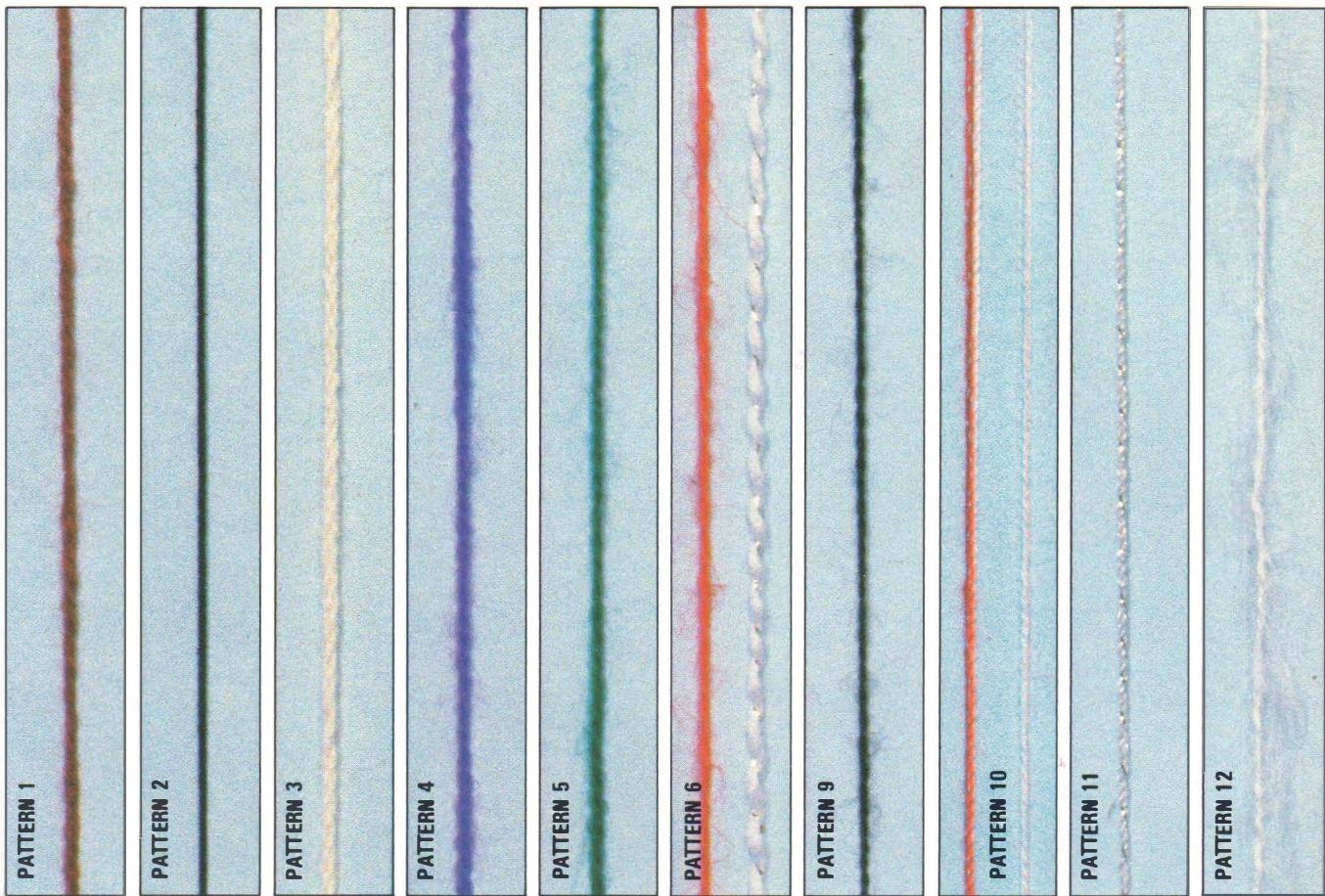
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YARN SAMPLES



A·B·B·R·E·V·I·A·T·I·O·N·S

alt = alternate(ly)
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
cont = continu(e)(ing)
dc = double crochet
dec = decreas(e)(ing)
FNR = full needle rib
fig = figure
foll = following
g = grams

HP = holding position
inc = increas(e)(ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (2), (3) = one, (two),
(three) full sizes tighter
than main tension
MT-4, (5), (6) = four, (five),
(six) full sizes tighter than
main tension
MT+1, (2), (3) = one (two),

(three) full sizes looser
than main tension
MT+4 (5) = four (five) full
sizes looser than main
tension
MT+9 = nine full sizes
looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
O = no stitches or rows
worked
P = purl
patt = pattern

RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working
position
WP = working position
WY = waste yarn
A, B, C and D = contrast
colours

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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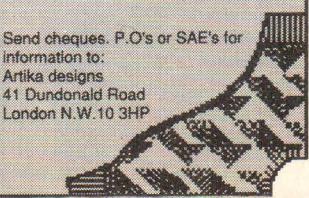
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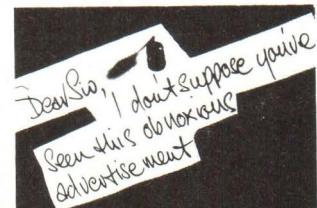
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